

# THE LITERARY GAZETTE

AND  
Journal of the Belles Lettres, Science, and Art.

No. 1824.

LONDON, SATURDAY, JANUARY 3, 1852.

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The Lecture of this course: "On the Chemical Principles involved in the Manufactures shown at the Exhibition, as a proof of the necessity of an Industrial Education," will be delivered by Dr. LYON PLAYFAIR, C.B., F.R.S., on WEDNESDAY Evening, January 7th, at Eight o'clock.  
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Arrangement of the Lectures before Easter.

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Twenty-five Lectures on the CHEMISTRY of the METALS, to be delivered in the Laboratory—By CHARLES BLANCHFORD MANSFIELD, Esq., on Mondays and Wednesdays, commencing Monday, January 26th, at Four o'clock each day.

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The INTRODUCTORY LECTURES delivered by the Professors at the Opening of the College, have been published by Messrs. Jackson and Walford, and may be obtained from them, or through any respectable bookseller.

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## REVIEWS.

*Life of Thomas Stothard, R.A.* By Mrs. Bray. Murray.

CANOVA was once asked to execute a statue for the University of Cambridge. He was busy at the time, and declined to undertake it, adding, that he was, moreover, not the proper person to apply to, since England could give the very sculptor fit for the work. The Cambridge 'Committee of Taste' wrote again to ask the name of this native artist. "I am sorry," was Canova's reply, "that in England you possess a Flaxman, and do not know it." Not long before this, Sir John Hawkins applied to Sir Joshua Reynolds, to design the frontispiece for a work. "Go to young Stothard," was Sir Joshua's reply, "he will design it much better than I can." Walking one day in the streets of London, Flaxman was struck with some prints in a shop-window. They were illustrations of the 'Novelist's Library,' by Stothard. The sculptor determined to make the acquaintance of an artist whose taste seemed congenial with his own. The sympathy of which this passing incident was the germ grew into a friendship deep and enduring. Not in genius and taste alone, but in their whole nature, Stothard and Flaxman were kindred spirits. Both were distinguished, not more by their excellence as artists than by their worth as men. Great was their mutual regard and affection, and as they were loved and revered by all who knew them, so will their memory be dear to every admirer of the good and the beautiful. It is because of the striking similarity of their lot in the history of art, that we have here joined their names together. Rising genius never received higher praise than that awarded to Flaxman by the discernment and generosity of Canova. Yet during his lifetime the general estimate of his works was not such as they will have in the judgment of posterity. His was too severe and classic a style for the taste of the multitude. But in matters of art criticisms are weighed, not counted. Time is the winnow of opinions, and lasting reputation depends after all (as in the case of Turner) on the estimate of the few most capable of judging. It is now universally acknowledged that there was more than the partiality of friendship in the remark of Stothard, that "no sculptor of modern times had approached nearer than Flaxman to the great masters of antiquity." In the painter's own case, we believe an equally marked instance will be found of the disproportion between present popularity and permanent fame. The excellence of his works could not wholly be hid, and the 'Canterbury Pilgrims' would alone have gained for any artist a world-wide reputation. But Stothard never during his life was recognised with the distinction due to one whom Sir Joshua Reynolds pointed out as the representative of the British school, and who was the greatest historical painter our country had then produced. It was by the highest judges that his merit was most fully appreciated, as when Turner said, "I only wish he thought as much of my pictures as I do of his." Wealthy patrons and professional critics, at whose mercy English art has too much lain, neglected an artist whose dignity of taste kept him from courting popularity. West was the historical painter on whom George III. preferred to lavish his patronage. Sir George Beaumont,

the oracle of the connoisseurs of the day, saw nothing to admire in pictures so tamely classic. Even at the sale of his pictures after his death in 1834, they fetched prices so low that the biographer accounts for it by asserting there had been no proper advertisement. We think the true cause to rest in the fact that Stothard's reputation is one which time will increase. Some of these pictures have since been resold for tenfold the price then paid for them. The 'Jacob's Dream,' which once fetched only 18*l.*, was afterwards bought by Mr. Jones Loyd, now Lord Overstone, for 300*l.* Such is an index of that growing fame which this 'Life' will serve to increase and perpetuate. In Mrs. Bray the painter has found a suitable biographer, one who with sufficient knowledge of art and literary taste, possesses a hearty enthusiasm for the subject of her memoir. The volume is valuable, not only as an historical record of one of our greatest painters, but because it is full of instruction and encouragement to artists, from the details it gives of the studies and pursuits of one who owes his fame as much to diligent labour as to inspiring genius.

Thomas Stothard was born in London, on the 17th of August, 1755. The father had been a Yorkshire innkeeper, and now followed the same calling in Long Acre. At five years of age, the boy, being in delicate health, was sent to an uncle at York, who put him under the charge of an old widow lady, in the neighbouring village of Acomb. She lived in an antiquated farm-house, and kept a day school to aid her small means. Of the widow Stainburn, and her rustic scholars, he may have depicted his recollections in the beautiful design of Shenstone's 'Schoolmistress,' which forms one of the illustrations of Mr. Bray's volume. Of this early period of his life there are some characteristic memorials. He used to tell of a store-room, into which it was his delight to gain admission, on account of an old picture hanging on the wall, opposite to which, on a stool, he used to fix himself, gazing with unwearied delight until called away to supper and to bed. To Allan Cunningham, in 1830, he also gave the following memoranda:—

"The old lady had two sons in the Temple, London, who sent her a present of some of the heads of Houbraken, framed and glazed; likewise an engraving of the 'Blind Belisarius,' by Strange; and some religious pictures by the same artist. I looked often and earnestly at those productions; for the old lady seemed pleased with my admiration of them. I gazed till a love of art grew within me, and a desire to imitate what was on her walls. I got bits of paper and pencils, and made many attempts. I could see that my hand was improving, and I had sketched some things not amiss, when, at eight years old, I was removed to Stutton, the birthplace of my father. Before this I should have mentioned that my father, pleased with my attempts, had sent me boxes of colours, which I knew so little how to use, that I applied to a house-painter for some mixed paint, which he gave me in an oyster-shell, and the first man I painted was in black. I had no examples: you know how necessary they are: literature may be taught by words, art must come through signs."

At Stutton, Stothard remained four years, going to a day-school at Tadcaster. When in his thirteenth year, his father visited his native place, and taking him back with him to London, placed him at a boarding-school at Ilford, in Essex. Of his residence at this school, the only things noted are, that he was half-starved, and that he learned to dance of the father of the celebrated Grimaldi. He

had been at Ilford about a year when his father died, and he went to live with his mother, who took up her residence at Stepney Green. As he still showed a decided taste for drawing, the mother was advised to apprentice him to a draftsman of patterns for brocaded silks, then much in fashion. He was bound for seven years to a master living in Spital-square. About two years before the expiration of his indentures, flowered silks lost their vogue, and the business of his master became slack. Having time on his hands, Stothard amused himself with making designs for Homer's 'Iliad,' Spenser's 'Faery Queen,' and other books he got into his possession. The master soon after died, and the rest of the time he served with the widow, who also encouraged his taste for historical drawing. With some of his sketches she adorned her parlour mantel-piece, and these accidentally were the means of determining Stothard's future career. Two gentlemen calling one day on business, one of them was struck with the drawings, and on being told they were by a young apprentice, asked to see him. The stranger was Mr. Harrison, editor and proprietor of the 'Novelist's Magazine,' and the same who availed himself of Turner's early drawings. Taking a book from his pocket, he asked Stothard to read it, and to make a design from any passage which most struck him. On calling at the time appointed, Mr. Harrison found three sketches ready, which he approved, and the young artist got his first fee of half-a-guinea. At the end of his apprenticeship Stothard's mother was living at Bethnal-Green, where he went to reside with her, and added to his little income by painting small family portraits among the neighbours. In 1778 he went to Portsmouth to visit Darcy, a fellow-artist, with whom he had become acquainted in London. Here he first resolved to follow painting as his profession; and returning to London, took lodgings in the Strand, with another friend, Shelly, afterwards of some eminence as a miniature painter. His connexion with the 'Novelist's Magazine' became more fixed; and in a memorandum among his papers it appears that he made for that work a hundred and forty-eight designs at one guinea each. For twenty-six designs for the 'Poetical Magazine' he had the same rate of payment. For twenty theatrical frontispiece portraits he received seven shillings each, and for various borders and vignettes six shillings. Such was then his humble work and moderate payment. It was about this time that he painted his first picture, 'A Holy Family,' for the Society of Artists, and soon after was admitted as a student at Maiden-Lane, where, before the establishment of the Academy at Somerset House, the artists occupied temporary apartments.

In 1792, he was elected an Associate of the Royal Academy, and that year exhibited his picture of 'Confirmation,' with the print from which every illustrated Prayer-book is embellished. Mrs. Bray tells an anecdote of this picture, that when expressing to Sir Edwin Landseer her admiration of one of Stothard's works at Christie's sale, he said, "But come here, and look at this;" and leading her to the 'Confirmation,' added, "Nothing in beauty and grace can go beyond that." In 1794, he was elected a Royal Academician. Some time before this he had been married, and his family increasing, he bought a house in Newman-street, then commonly called Artist's-street. West, the President of the Academy, and Bacon, the sculptor, had lived there



nearly twenty years, and at one time as many as forty artists were residents in this street. It is not now so favourite a locality, although the windows and show-rooms still make it convenient for artists. For many years after going to Newman-street there was little vicissitude in Stothard's life. He was much engaged by the booksellers in making designs for various works. One of his first series, after being elected an Academician, was for the 'Pilgrim's Progress,' the spirit and drawing of which were in harmony with the genius of that remarkable book. Among other works of this period were designs for 'Boyer's Historic Gallery,' 'Heath's Shakspeare,' and 'Macklin's Bible.' Of the picture of 'Boaz and Ruth,' for the latter, in 1791, engravings are well known in illustrated Bibles. The composition has the simplicity and grandeur of the old masters. In the list of Christie's sale, the painting is set down as having sold for less than eight pounds.

In 1799, Stothard was engaged by the Marquis of Exeter to adorn the grand staircase of his mansion of Burleigh in Northamptonshire. For this he made three designs, War, Intemperance, and the Descent of Orpheus into Hell. The group of Antony and Cleopatra in the second subject is much admired. Both for drawing and colouring these are amongst Stothard's finest works. The figures are nearly eight feet in height, a scale on which he very rarely painted, almost all his pictures being of small cabinet size. He was occupied four summers in this work, which has made Burleigh one of England's scenes of classic pilgrimage. The tradespeople of the place lately got up a public entertainment to Mr. Alfred Stothard, on his visiting Burleigh, as so many strangers were attracted thither to their benefit by his father's paintings. Of letters to his wife in London, while staying at Lord Exeter's, Mrs. Bray gives various extracts. They chiefly show the domestic affection of the man, but one brief postscript is full of interest, as disclosing his taste and studies:—

"P.S. Bring with you the vols. of the 'Spectator,' and Bewick's 'History of Quadrupeds.'"

Of Addison he was an intelligent admirer, and no artist ever entered more heartily into the wit and the humour of the great essayist than Stothard. In 1803, he exhibited at the Royal Academy three pictures from Addison—'Roger de Coverley and the Gipsies,' 'The Spectator's Club,' and 'Phillis and Brunetta.' Even from the few etchings in Mrs. Bray's volume it will be seen that his humour was as racy as that of Hogarth, and as refined as that of Addison. We can fancy the amusement and admiration which the designs of 'Captain Scaramouch' or the 'Rival Beauties' would have caused had they been presented to THE CLUB.

Among other works in his early life illustrated by Stothard, two deserve special notice—'Robinson Crusoe,' and the poems of Burns. Of the former series Leslie has said, that "in looking at some of them one is almost more impressed with the solitude of the shipwrecked man than in reading the book." The history of 'Crusoe' was a favourite subject with him. In 1790, he drew the designs for Stockdale's octavo edition, and many years after he exhibited paintings at the Academy from scenes in Defoe's exhaustless book. In some of the backgrounds of these illustrations the wildest and loveliest dream-land scenery is presented. In illustrating 'Burns' Poems,' which he undertook in 1809,

for Constable's edition, he had a new and unusual field, but going down to Scotland, his observation of national features and peculiarities enabled him to be successful. Whether in the comic, or plaintive, or martial odes, he has entirely caught the spirit of the bard. The picture of Burns in the 'Address to the De'il' is ludicrously effective; and the strange scene is frightfully represented, where the poet says—

"Ae dreary windy winter night,  
Wi' you, mysel, I got a fright."

It is a beautiful design, too, that of the wife of the soldier at the wars, with the orphan-like children:—

"The widow'd nights and joyless days,  
While Willie's far frae Logan's braes."

Mrs. Bray mentions that once, late in life, while showing a sketch he had made of Mrs. Burns, "he took occasion, as he often did, to express his exceeding admiration of Burns; he used to call him the poet of nature."

The reputation acquired in Scotland by this work, procured him, some years afterwards, a commission to paint the cupola of one of the finest buildings in Edinburgh, the Hall of the Advocates' Library. He was to receive for this work three hundred guineas, but the time, labour, and expense incurred by him far exceeded his original estimate. On representing this he received additional payment.

We have already remarked how instructive to young artists are the records of Stothard's methods of study. A variety of facts bearing upon this remark we may here gather together. When a student at the Academy, he never sat down to draw for a long period from a single figure, and disapproved of the tentative practice of rubbing out and groping after correctness. He made quick but careful outlines in pen and ink, changing frequently his position, and producing many drawings of the same figure. Truth of outline he felt to be first necessary, after which light and shade would be easily studied. Like Hogarth, he never painted from the living model. A friend, who was painting an historical picture, and wished to have his opinion of it, asked Mr. Alfred Stothard to bring his father while the living model was standing. On being told that he never used a model, "Then he stands alone," was the answer; "I can now understand how it is all Stothard's works are so graceful." He had acquired the art of storing images in his memory, an art in which Hogarth tells us he studied to perfect himself. In seeking these images, when not at his easel or his books, our artist was ever actively busy. Faces and forms he met with in the streets or in society were treasured with the same care that Turner treasured the passing effects of clouds and shadows. When Boydell, as Lord Mayor, asked him to a ball at the Mansion-House, he took his sketch-book, and perhaps the citizens of 'Cheape,' in the 'Canterbury Pilgrims,' are reminiscences of that evening. His country rambles were frequent; as early as 1777, visiting with his mother her native town of Shrewsbury, he made a sketching excursion into North Wales. Such tours he often afterwards made, and used his sketches for the beautiful backgrounds of his pictures. Once with two friends, Ogilby and Blake, on a boating excursion up the Medway, the party were arrested on suspicion of being French spies, and were kept in durance till inquiry could be made of parties referred to in London, a process not so speedy as in our days of electro-telegraphic despatch. A tent was

formed of the sails stretched on the oars and the boat-hook, and of this scene a sketch was made, an etching of which is given in the 'Life.' Not only the general aspects but the minute details of nature engaged his study. Having to paint a sylph, he said to a friend that he hardly knew how to paint such a being of fancy. "Give a butterfly's wing, and you have it," was the remark. "That I will," he replied; "and, to be correct, will paint it from nature." He went to the distant fields and brought home a peacock butterfly, and on an accident happening to it before its portrait was finished, he went again and brought a tortoiseshell species. Astonished at the beauty and variety of the combinations of colour, he thenceforth became a lover and collector of *Papilionacea*, and used to tell how much he owed to their 'study in the art of colouring.' Of flowers also he was an ardent admirer for the purposes of art, and delighted to ramble among the fields or hedge-rows, and on the spot to copy the wild plants which arrested his notice. When he could not be out of town, he used to go in the morning to Covent-garden, and bring home any flowers to paint which struck his fancy. These flower sketches proved of great use in a style of work in which he had much employment,—designing patterns for plate and ornamental jewellery. Even in the shops he found useful studies, and he used to walk sometimes on purpose to note the effects of the rich silks displayed in some mercers' windows. The draperies of many of his females are much admired, and were doubtless the results of these frequent observations. In all his works, whether the most important or the most trifling, he endeavoured to attain to whatever correctness study could command. When illustrating Shakspeare, he took his dresses, and armour, and everything historical, from the authority of ancient monuments and manuscripts, and spared no effort to acquire the correctest knowledge on his subjects. And in the same spirit he used to take sketches from all illustrated books of voyages and travels, that they might be of use when his scenes happened to be laid in these countries.

To the 'Canterbury Pilgrims,' Stothard's best known and most popular work, a separate chapter is devoted, some of the details of which will be read with interest. Of the picture itself we need say nothing, as prints and bas-reliefs of it are everywhere found, and it tells its own story with all the clearness of history and the charm of a poem. It was Cromek, the engraver, who suggested to him the subject. He had often before mentioned his idea, but the common remark was, that no one could hope to make anything of such a scene. To represent so large a mounted company travelling together on a straight road, without the monotony of a procession, was felt to be difficult. Cromek was convinced that Stothard could do the subject justice, and persuaded him to undertake it. In the discrimination of the characters much judgment and tact were necessary; but by following closely Chaucer's graphic narrative the task was comparatively easy. Faithful rendering of the original was here the highest pitch which art could reach. And, indeed, the creations of the poet are by the painter made to pass before our eyes. Many, too, from this picture have been led to the works of the father of English poetry; and it is no light honour to an artist to have in any degree added to the fame of Chaucer. The highest



faculty of invention is apparent in the grouping of the figures and the whole arrangement of the company. In this there was scope left for the artist's ingenuity, and skilfully has he contrived to give all possible variety in the unity of the scene. The horses display like ingenuity and skill. Stubbs, the animal painter, hearing how Stothard was engaged, called on him, saying he felt great curiosity to see a picture in which nearly twenty horses were introduced:—

"On looking at it, Stubbs exclaimed, 'Mr. Stothard, it has been said that I understand horses pretty well; but I am astonished at yours. You have well studied these creatures, and transferred them to canvas with a life and animation which, until this moment, I thought impossible. And you have got such a variety of them; pray, do tell me, where did you get your horses?' 'From every-day observation,' replied Stothard; and Stubbs departed, acknowledging that he could do nothing in comparison with such a work."

The care taken with the details of the picture was great. For the costumes, the armour of the knight, and all the adjuncts of the figures, he studied carefully ancient illuminated manuscripts. The portrait of Chaucer is from that preserved in the British Museum, said to be by Thomas Occleve, a pupil and friend of the poet. For the background, in which the Surrey Hills are introduced, he took sketches on the spot from the Old Kent Road, near Peckham. The time occupied by the work was very short, and we are told that much of it was painted by candle-light. The picture was publicly exhibited in all the great towns of England, and also at Edinburgh and Dublin. The engraving was brought out by subscription, and had an immense sale. The proofs were to be six, and the prints three guineas. Among Stothard's papers has been found a rough draft of a letter, without an address, which gives the only information we possess as to his own arrangements with Mr. Cromek. After referring to Cromek's death, and the assistance he was himself compelled to give for getting out the engraving, he says—

"When I undertook the picture, the price agreed was *sixty pounds*; the degree of finish was left to me at the conclusion of it. In the progress of the work, the subject and design appearing more important—worthy of more attention than either of us at first apprehended, Mr. Cromek himself made the following proposition: that if I, on my part, would give one month's additional attention to the picture, over and above what was first agreed, he would make the sum one hundred pounds. This additional forty was to be paid as soon as he could collect from his subscribers. This he did not do; excusing himself on the score of the expense he was at in advertising, &c. He sold the picture to Mr. Hart Davis for three hundred pounds or guineas (Mr. Alfred Stothard says it was five hundred). He then in like manner excused himself as he had done before; and as I received his plea of success with the public with indulgence, and as the plate was in progress towards completion, deferred my demand till publication. This I have done in his alleged difficulties. Schiavonetti's death following soon after, put a stop to the work; and from what succeeded to this, I had additional reason not to urge my demand on the widow."

The foregoing extract, while it shows the simplicity of character and kindness of heart for which Stothard was remarkable, furnishes an interesting fact in the biography of English painters and the history of the art. The picture is now in the possession of Mr. Bodington, and if ever it again comes into the market, the price originally received would scarcely, but for this document, have been

credited. The sum for which Schiavonetti undertook the engraving was three hundred and thirty guineas, and it was to be completed in fifteen months. He had proceeded as far as the etching when he died. A second engraver, and also Mr. Cromek, soon after died, and the plate was at length finished by Heath in his best style. A fac-simile of Stothard's first sketch for the work, belonging to Miss Denman, is given in Mrs. Bray's volume, and a small engraving of the picture forms a fitting head-piece to the title-page.

Here, for the present, we must leave this very tasteful and interesting book.

1. *Inaugural Discourse at the Opening of the Government School of Mines, &c.* By Sir Henry T. De la Beche, C.B., F.R.S.
2. *The Relations of Natural History to Geology and the Arts. A Lecture introductory to the Course to be delivered during the Session 1851-1852.* By Edward Forbes, F.R.S.
3. *On the National Importance of Studying Abstract Science, with a view to the Healthy Progress of Industry. (being an Introductory Lecture to the Course of Chemistry, Session 1851-1852.)* By Lyon Playfair, C.B., F.R.S.
4. *On the Importance of Cultivating Habits of Observation, (being the Introductory Lecture to the Course on Mechanical Science, Session 1851-1852.)*

An introductory lecture is usually that in which the lecturer tells least in the greatest number of words. Those, however, the titles of which head the present article, are of a different stamp. They have been delivered under peculiar circumstances, and mark an epoch in the history of our English world of science. A well-abused government has spontaneously aided by money, influence, and the favourable opportunities at its command, in forming a collection of minerals and fossil organic remains. It has erected a magnificent museum for its reception and arrangement: and it has done more. With a wise insight into the only rational and conceivable end of such collections, it has built a theatre in connexion with the museum, and has endowed as many professorships as were required to teach the public the signification, properties, and appliances of the various classes of objects which it has been at the expense and trouble to collect, preserve, and classify.

The museum alluded to is 'The Museum of Practical Geology,' fronting Piccadilly, and accessible in Jermyn-street, open gratuitously to the public during the first three days of the week. The organization for making it of use is 'The Government School of Mines and of Science applied to the Arts.' Of these establishments, or rather of this rationally and completely-organized whole, the director and main founder is Sir Henry T. De la Beche, C.B., F.R.S. The Professor of Physiurgy—as Bentham proposed to denominate, by a single-worded equivalent, the beautiful science miscalled 'Natural History'—is Edward Forbes, F.R.S.; the Professor of Chemistry is Lyon Playfair, C.B., F.R.S.; of Mechanics, Robert Hunt, who is also Keeper of the Mining Records; of Geology, A. C. Ramsay, F.R.S.; of Mining and Mineralogy, Warrington W. Smyth, M.A.; of Metallurgy, John Percy, F.R.S.

The Lectures which have now been published include the one introductory to the

general session, and those introductory to the special subjects of Physiurgy, Chemistry, and Mechanics—the three courses now in progress of delivery, and in which the subjects are treated of more especially in their relations to Geology and the Arts. The Professor of Geology will commence his series of lectures on Tuesday next; the course on Mining begins on Wednesday, and that on Metallurgy on Thursday. And so may the good work thus auspiciously begun go on and prosper!

The discourses, already published, are respectively characteristic of the eminent men who have been selected for their important offices. Indeed, so difficult is it for any man to divest himself of his individuality, that we may recognise something of each particular professor's in the title of his lecture. That of Professor Forbes bespeaks the wide grasp, expanded views, and varied application which have marked his zoological studies. The logical precision and attention to details which characterize the labours of Professor Hunt prevented his overlooking the fact, that the introductory lecture to a course is a *definite* one, and he instinctively felt that a course (of lectures *subaud.*) on Mechanical Science is very different from the progress or course of the science itself. The somewhat grandiloquent title of the chemical professor's discourse smacks of the busy man, big with the triumphs of the Great Exhibition.

Sir Henry De la Beche's lecture contains a plain official statement of the dates and circumstances of the progressive development of the institution over which he so worthily presides, with due meed of acknowledgment to the several high governmental personages who wisely acted upon his suggestions as to the best mode of illustrating the useful applications of Geology. He next defines the chief departments of the Museum, and already feels himself justified in characterizing "our very important and valuable palæontological collection" as "the most perfect of its kind." The Mining Record Office, established in connexion with the Museum, appears to be a most useful feature in the organization at Jermyn-street. There may be found information respecting the distribution and produce of mines, with plans and sections, not only of modern workings, but also of abandoned veins; the last being important both as a means of saving life and the erroneous outlay of capital, by preventing new works from being carried out in wrong directions. Amongst the statistics given in this lecture, we find the "raw mineral produce of Great Britain and Ireland valued at 24,000,000*l.* per annum, or about four-ninths of that of all Europe." The amount of coal annually raised in Great Britain is estimated at more than 35,000,000 tons, and, in Sir Henry's opinion, it probably much exceeds this amount. In 1850, 2,250,000 tons of iron were produced. The annual value of the tin raised in England is 500,000*l.*, and that of copper in Cornwall and Devon alone is 900,000*l.* With regard to the valuable lectures which explain, and are reciprocally illustrated by, the Museum of Practical Geology, the liberal management admits to them, at half their present reasonable charges, officers of the army and navy, either in the Queen's or East India Company's service, and managers and agents of mines, under conditions noticed in one of our advertisements. Sir Henry De la Beche also promises that, "as far as may be in our power,



we propose to explain, by evening lectures to the working men of London, those really engaged in business, and whose good characters can be vouched for by their employers, such parts of our collections as may be thought to be usefully interesting to them."

Professor Edward Forbes takes higher ground, and introduces his hearers at once to the philosophy of his science. Knowing that it must appear at first glance to be the least useful or immediately applicable of the subjects taught in the new curriculum, he enters upon an able vindication of the claims of Zoology to at least equal consideration with those subjects. He insists, in the first place, on the importance of the methodical study of animals, plants, and minerals, as an educational science, and as educating the important faculties of accurate observation and comparison; and he feelingly deplores the systematic suppression, in the ordinary course of education, of the strong tendency to collect, compare, and classify natural objects which is implanted in most young minds; sagaciously foreseeing that one of the chief difficulties with which a school of applied science will have to contend, will be in the absence of the rudiments of the natural sciences in the pupils, who will be sent forth from the present grammar schools of England. He next vindicates his favourite science from the disparaging reflections which have been passed on it, upon the supposition that naturalists were occupied entirely with the naming and describing of the kinds of animals and plants. No doubt the habitual labours of some who occupy the warmest, if not the highest berths provided for zoologists in England, must leave such an impression on the minds of the learned dignitaries in law and divinity, whose official duties, in relation to science, occasionally bring them within view of the results of a busy naturalist's labours. But they would greatly err in taking their Coryphæus as the type of the active zoologists now at work in England: the majority of these know well, that to name and describe are but to enrol an object in the great dictionary of science; and that words in dictionaries are but exhibitions of the raw materials out of which literature is made. "There was a time, not very long ago—there may be a few holders by it yet—when it was supposed that to be a zoologist a knowledge of comparative anatomy was superfluous." "That day," as the Professor truly says, "is gone;" and we question whether there be a zoologist out of the British Museum who would now maintain such a state of things to be science; but were he still to advance the notion, "he would be listened to with a smile, not argued with." Palæontology, that new and rapidly expanding science, is the offspring of the happy union of Physiurgy with Anatomy, *i. e.*, of zoology with zootomy, for the animal kingdom; of botany with phytotomy, for the vegetable world. Truly and eloquently does the physiurgic Professor set forth the paramount importance of rightly interpreted fossils in the determination of the great problems of geology; and most aptly and impressively has he related the instances of ruinous loss sustained through confidence in "practical men," who were ignorant of those characters and that language by which nature has inscribed the true age and relations of a rock by means of its imbedded fossils. Finally, the genial and eloquent Professor points out how the naturalist may render

"Practical services to the craftsman, by furnishing out of the endless store of beautiful objects that are rendered familiar to him by his scientific pursuits, sources of new and exquisite design—fancies originating in the teeming brain of nature,—God-born thoughts, that become manifest in living shapes, all consistent, never jarring,—in every part admirably adapted to each destined purpose."

That the liberal education, as it is termed, of an Englishman is too exclusive of the elements of the natural sciences—too uniformly, and for too long a period, directed to classical, logical, or mathematical attainments, is now, we believe, generally felt, if not acknowledged. The true interests of science are more likely to be compromised than promoted by an injudicious and exaggerated onslaught against a system so widespread and so deeply rooted, and to which its advocates do point as the nurture-ground of so many of the noblest intellects that have adorned the annals of our country. Liberally, therefore, and, because liberally, wisely, has Professor Forbes deprecated any "disparagement of the educational value of the glorious literature of Greece and Rome, or any withholding of due honour from the many able and learned men who give dignity to their profession as educators." And this manly avowal is the more valuable in contrast with the injudicious and uncalled-for attacks on the dialectics and theology of the middle ages, supported by heedlessly selected illustrations of the subjects on which the keen wits and profound thinkers of that period occupied themselves, in a lecture which has already called down the well-administered rebuke of a widely circulated and influential journal, which no one ever suspected of undue leaning to the abstruse or unpractical. After the apology which Dr. Lyon Playfair sent to 'The Times,' we hardly expected to find such subjects as—"the manner in which angels are nourished?—whether they usually speak Hebrew or Greek?—what are the spirits to which are confided the digestive powers of animals?—whether Adam, before the fall, was acquainted with the 'Liber Sententiarum' of Petrus Lombardus?"—cited as examples of the scholastic discussions and "unmeaning questions of theology," characteristic of the philosophy of the times of St. Augustine and of Aquinas. We can assure Professor Playfair that his own habits of thought and modes of expression might be much improved by a study of the dialectics which became a science through the labours of the men whom he decries. They would have taught him, for example, the difference between a 'discovery' and an 'invention,' which ought more especially to be known and kept in mind by whosoever would assume to himself the high office of vindicating the claims of pure science and abstract truth to the highest estimation. Yet how many, *e. g.*, of our nobility and men of wealth and of material influence, whilst echoing Dr. Playfair's definition of the application of electromagnetism to telegraphic use as a 'brilliant discovery,' ever heard of OERSTED, or dreamt of contrasting his truly brilliant discovery of the conversion of electric into magnetic force, with the clever *inventive* application of the discovery which has brought present fame and competency to Mr. Wheatstone? Our vulgar great as well as small are captivated only by such inventive applications of the abstract principles of science; and the men who are lucky in the degree of utility, and ingenious in the novelty, of such applica-

tions, occupy in their estimation the place which the great and true discoverer of the fertile principle giving birth to such applications ought exclusively to possess. We would not go so far as Sir John Herschel was carried in the warmth of his address to the British Association at Southampton, and characterize the 'electric telegraph' as the scum of Oersted's brilliant discovery; but the logician and metaphysician will draw the right distinction between the discovery of the abstract truth itself and the most ingenious application of it. Oersted and Faraday are *discoverers*, Wheatstone and Stephenson are *inventors*, and they have their respective rewards. The allusion to the electric telegraph by Professor Hunt, at page 5 of his lecture, contrasts most favourably with that in Professor Playfair's (page 16), on which we have been compelled to comment. Above all, the lecturer, in his introductory discourse, ought to lay the foundations of a confidence in his succeeding lectures by scrupulous attention to accuracy in his statements and illustrations. Dr. Playfair asks, "When an Italian physician, having hung on an iron railing the legs of a frog fastened to copper hooks, observed that each gust of wind caused convulsions in the legs of the dead animal, who could have prophesied that this accidental observation would entirely alter the character of a future century?" And we reply, first, by a counter question, Who that has read the life of Galvani would have expected to find one of his best purposely-devised experiments thus introduced as an accidental affair! Now, to say nothing of the exaggerated tone in which the consequences of the manifold developments by as many great and diverse intellect are laid exclusively to the account of one small element in the series—a hyperbole of that extravagant kind which defeats its object—the experiment quoted had its origin as follows:—Galvani had the good fortune to have an intelligent and observant wife, and the character of a future century depended more, in Playfairian logic, on that fact than on the one which the Professor quotes. Now, this wife happened to be preparing a dish of frogs, and having taken off their skins, had laid them on a table in the studio near the conductor of an electrical machine, which had been recently charged. She was much surprised, upon touching them with a knife, to observe the muscles of the frogs strongly convulsed. She was the daughter of a Professor of Bologna, and seems to have had some notion that phenomena were the food of science, as frogs might be of its teachers, so she acquainted her husband with the facts. Galvani repeated the experiment, and found that it was necessary to pass a spark, or communicate electricity through the metallic substance with which the frogs were touched. After having varied the experiment in several ways, he was led to conclude that there existed an 'animal electricity' both in nerves and muscles; and the following circumstance was that on which Galvani most relied for the accuracy of his opinion:—Having seen the effects of the direct electricity of the machine on the muscles of frogs, and that by exposing only the spine, legs, and connecting nerves to the electrical action, a very small charge was sufficient to produce the convulsive motions, he imagined, as he expressly tells us, that the atmospheric electricity, though of feeble tension, might be sufficient to produce like results. He *therefore* suspended some frogs, thus prepared,



by copper hooks to iron railings, when he observed that the convulsed motions depended on the position of the frogs relative to the metals. His antagonist Volta, who combated Galvani's notion of an animal electricity, repeated and modified this experiment, and was thereby led, as is well known, to the establishment of the modification of the electric force by means of the battery that bears Volta's name. We recommend to Dr. Playfair's attention, when he has leisure, the original work, published by Galvani in 1791, entitled '*Aloysii Galvani de viribus Electricitatis in Motu Musculari Commentarius*.' And finally, in reference to the supreme value of abstract philosophic truth, and to the reverence due to those appointed instruments, by Providence, in its evolution, whilst we fully concur with Professor Playfair's dictum,

"Science is too lofty for measurement by the yard of utility; too inestimable for expression by a money standard. These grovelling ideas of the objects of science, which constantly jar it in its intercourse with the world, ought to find no response in the breast of any devotee who would draw inspiration from its shrine;"

we would respectfully hint to the Professor that, in order to impress that truth on the princes and magnates of this world, the devotee should so walk in his scientific paths as to make it manifest to all men that he "not only deemed it unwise," but never did "address to himself the question *cui bono*?"

To these remarks, into which our duty as independent critics has led us, we must add, however, and it is with much more pleasure, that each of the published lectures of the well-organized staff of the School of Mines will afford as much interest and instruction in their perusal as they gave in their delivery. The full development of the new Museum of Mineralogy and Geology, and of the system for its exposition and applications in science and art, will have the good wishes and co-operation of every friend of science and of the advancement of knowledge in this country.

The matter-of-fact economist will no doubt ask, Is there not already a much larger, better, and more instructive Museum of Mineralogy and Palæontology already supported at the public cost? Undoubtedly: it is part of that which is called emphatically the "British Museum;" but as to its instructiveness, we can only speak of its capacity so to be rendered. The powers, however, to which that great and wonderful Museum has been, by the chapter of accidents and a kind of retrogressive development, consigned, have in their wisdom decreed otherwise. Typified by the Archbishop of Canterbury as the chief of the elective trustees, and by Sir Robert Harry Inglis as the most active of the ordinary trustees, this governing body views the evidences of nature committed to its charge in a different spirit from that in which Government has viewed the Museum in Jermyn Street, or Parliament viewed that at Surgeons' Hall.

£15,000 a year, and palaces, are a solecism in the ministry of Him "whose kingdom is not of this world," liable to collapse under the pressure of an expanding general and scientific education. The Archbishop and Sir Robert do well, according to their generation, to stifle as far as in them lies that dangerous desire for light and knowledge. What better mode in reference to the British Museum, so strangely under their rule, than to appoint to the care and custody of each department whoever may be least qualified to understand it or make it

understood? The late 'Blue Book' brought to light some singular illustrations of this principle; a chemist, *e. g.*, put at the head of zoology; a botanist or archæologist at the head of mineralogy. Since then a new collection, illustrative of a new science, has by the force of circumstances accumulated itself at the British Museum, and the above-cited types of its government have just placed at the head of the geology and palæontology, an entomologist, whose name will now be presented, probably for the first time, in connexion with those sciences, to their wondering cultivators at home and abroad.

As a straw shows the way of the wind, we will conclude with the notice of another appointment made on the same day, by the Most Reverend holder of patronage at the British Museum. The head of the botanical department was desirous to retain a clever and handy subordinate attendant, temporarily hired to supply the place of poor Culliford, whose amiable disposition the frequenters of the department may remember. Robert Brown, therefore, whose name does honour to his country, and whose wish there is not a truly great man in Europe who would not feel himself honoured by receiving and fulfilling, condescended to write to this Archbishop, stating his wish to retain him whom he had found best qualified for the required services in his department. The Churchman deigns no reply, and appoints his valet to the place.

#### *Reminiscences of Thomas Chalmers, D.D.*

By John Anderson, Esq. Nisbets.

PERSONAL reminiscences of any notable man, who, like Dr. Chalmers, has had more influence from his living presence than from his written works, are always of interest. The writings of Dr. Chalmers we do not rate so high as many of his admirers. With all their power and brilliancy, there is a diffuseness and grandiloquence which frequently enfeeble rather than enforce his meaning. It is true that in his pulpit discourses there are bursts of noblest eloquence,—his writings on political economy abound in views the soundness and importance of which statesmen have acknowledged,—and his theological and ethical treatises are imbued at once with the spirit of deepest piety and highest philosophy. Yet out of all his voluminous works it is hard to point out one which is certain to take its place in the select library of British classics. One of his earliest and least elaborate, 'The Astronomical Discourses,' is that which has had the widest, and will probably have the most enduring, popularity. But of the fame and influence of Dr. Chalmers, apart from his writings, there is no difference of opinion. For many years before his death he was the man of most mark in Scotland, and even during Sir Walter Scott's lifetime, his was the name which the greatest number of his countrymen spoke of with highest admiration. He was one of the few Scotchmen, and fewer nonconformists, to whom an English university ever granted an honorary degree, and it was along with Herschel and Brewster that his name was enrolled in the membership of the French Institute. Of his eloquence, it was said by the prince of critics, Francis Jeffrey, that he was the only man who ever gave him an idea of what history relates of Demosthenes and Cicero. Jeffrey said this after his speech on Catholic emancipation, which is certainly one of the finest efforts of

modern oratory. Brougham and Mackintosh had written to Chalmers, telling him that they feared the influence of the old Presbyterian hatred to Popery, and that the success of their cause would very much depend on the voice of public opinion in Scotland. Although rarely appearing in public, except in the pulpit or in the Church Courts, Dr. Chalmers went to 'the emancipation meeting' in Edinburgh, and there advocated the claims of the Catholics, on grounds both of justice and policy, with such power, that the dreaded opposition from the Presbyterians and Dissenters was entirely broken. Some of his appearances in London were of equal influence. It was by his lectures on Establishments, delivered before an audience which included most of the members of the government and the bench of bishops, and the leading statesmen of the day, that the rising feeling of opposition to the Church of England, after the passing of the Reform Bill, was silenced and repressed. His pulpit eloquence also has been praised by judges the most fastidious. Lockhart speaks of his "overcoming the cold dignity of Lord Castlereagh and the reluctant scepticism of Jeffrey;" and Canning, after listening with intense interest to the close of a long sermon, turned to Wilberforce, and said, "We have no preaching like that in England." "I was surprised," says Wilberforce, in his Diary, "to see how greatly Canning was affected; at times quite melted into tears. I should have thought he had been too much hardened in debate to show such signs of feeling." But it was chiefly in works of quiet, busy philanthropy that the strength of Dr. Chalmers' life was expended. As Professor, first of Ethics at St. Andrew's, and afterwards of Theology at Edinburgh, he devoted himself to the preparation of students for the ministry, and by his fame as a lecturer, and success as a teacher, he attracted to his classes not only the greater part of the students of divinity throughout Scotland, but many from distant countries. His lectures were not confined to doctrinal and critical subjects, but he gave discourses on education, pauperism, and all departments of political economy on which he thought that clergymen could exert a useful influence. For the difficult problem of the reclaiming and raising the masses of the uneducated population, he maintained that the only solution lay in the bringing to bear upon manageable districts the machinery of the parochial system, the church and school, with the provident societies and savings' banks, and other appliances of Christian philanthropy. District after district in the worst parts of the Scottish towns he successively took up, in order to prove by practical experiment the soundness of his views; and wherever the parochial system was fully wrought, apart from those religious benefits which are beyond human calculation, it was invariably found that crime rapidly diminished, the poor rates were greatly reduced, and every healthy social symptom appeared. Towards the close of his life Dr. Chalmers had undertaken a district, which was like the Seven Dials, or Jacob's Island, of the northern capital; and it was a scene worthy of being ranked with the philanthropy of Howard or Brainerd, to see the venerable old man, on the Sabbath-day, in an old tannery-loft, which at first served as church and school-room, instructing the rough outcast people of the West Port of Edinburgh, who looked up to him as a father and a friend.

Of the early life of Dr. Chalmers there are



some interesting notices. At St. Mary's College, St. Andrew's, which he entered in 1795, his literary friends were John Campbell, now Lord Chief Justice, and the lamented John Leyden, on whose death Sir W. Scott has written so fine an elegy. He afterwards studied at Edinburgh, in the brilliant days of Playfair, Dugald Stewart, and Robinson. At the age of twenty-three he gave public lectures on mathematics and on chemistry, on both of which subjects his attainments were high. At the same time he was lieutenant and chaplain in the Fifeshire Volunteers, enrolled for the threatened French invasion. Mr. Anderson mentions two anecdotes showing at that early period both the energy and the benevolence which marked the man through life.

"Once during the time the volunteers were in Kirkaldy, Mr. Chalmers preached to the corps in the church. On this occasion he wore his uniform, with a black gown above it. Occasionally, when he got warm in his discourse, and his action became vehement, the gown slipped aside, and displayed his military dress."

In the same town he met with a college friend, a dissenting minister, who was in bad health and reduced circumstances. Chalmers said he had no money, but he would preach a sermon and raise some little sum for him. The parish clergyman refused his pulpit. Upon this Chalmers resolved to give a course of chemical lectures in his behalf. He accordingly engaged a public hall, and to a crowded audience, including most of the volunteer corps, he delivered a brilliant course of chemistry, which enabled him effectually to assist his friend. In after life he always kept up with the progress of modern science in almost every department, and used his varied acquirements for the illustration of the sacred subjects to which he devoted his mind. In his lectures at the Edinburgh College, those on the relation of science and religion were masterpieces of philosophy and eloquence; and in the defective state of our English university training it is with something of jealous regret we read of the liberal studies introduced, chiefly by the influence of Dr. Chalmers, into the education of the Scottish clergy. Some knowledge of the physical sciences, in addition to classical and theological studies, might well be required in these times in all candidates for holy orders. But we fear the day is yet distant when men like Sedgwick or Airy will lecture at Oxford or Cambridge to enthusiastic audiences of three hundred theological students, as Chalmers did at Edinburgh.

Some characteristic traits are told of the simple and unassuming manner of Dr. Chalmers in the midst of his greatness, of which, indeed, his humility was a striking evidence. One circumstance, lately told to ourselves, by the present Clerk of Committees of the House of Commons, is illustrative of the spirit of the man, often in little things best seen. In the select committee on the state of Ireland in 1833, the chief witnesses examined were Dr. Chalmers and Dr. Doyle, pauperism and poor-laws forming the main subject of inquiry. When the clerk afterwards gave to Dr. Chalmers the usual allowance to witnesses for expenses, he made objection to the amount, "being the first and only man of the thousands he had met with who ever said he was getting too much of the public money." The contrast was the more notable from the way in which the next witness received the same sum. He objected to it as being too little,

stating that some friends had given him a carriage, which had much increased his expenses in town!

The latter part of Mr. Anderson's book relates chiefly to the great public movement in which Dr. Chalmers took a leading part—the secession from the Established Church of Scotland. The majority of the clergy and the great body of the people were favourable to ecclesiastical reform; but it was found that some changes the most important, especially the subdivision of overgrown parishes, and the checks on the appointment of ministers by private patrons, interfered with vested interests. It was generally thought that the General Assembly of the Kirk, which had never, like the English Convocation, been suppressed, had power to make changes for the welfare of the church. The question was brought before the Scottish judges, who, by a majority of seven to five, considered a new act of parliament necessary. The government were disposed to make such modifications in the law of patronage as would have met the views of the ecclesiastical reformers. A large proportion of the clergy had meanwhile resolved rather to abandon their livings than fall back from the philanthropic efforts they were making for the good of the masses, if these could not be carried out while they were under State control. This was a degree of self-denying zeal for which they got little credit, and the legal advisers of the Crown assured the Government that, at most, ten or twenty clergymen would act up to such a resolution. With this assurance, the Government allowed the General Assembly to meet without interposing any measure of conciliation, and when the day arrived, the greatest excitement as to the result prevailed, of which Mr. Anderson cites the following instance:—

"On the 18th of May, 1843, when the disruption of the Church of Scotland took place, Mr. P., now Lord, Robertson, along with Lord Jeffrey, had gone to a place that overlooked the line of the expected procession. Mr. Robertson was one of those who doubted the sincerity of the non-intrusionists, and joined in the sneer of those who admitted that perhaps eight or ten of the men who had most deeply committed themselves would come out. The door of the church (where the General Assembly was convened) opened, and there issued forth Chalmers and Welsh, followed by a long continuous line of hundreds of their less known, but not less determined brethren, and the Church of Scotland was on the streets, and free. 'The fools! thus to leave their livings for a whim!' was Lord Robertson's remark. Lord Jeffrey took a truer and nobler view of the matter. With deep emotion, his eye, that sharp piercing eye, filled with tears, he uttered the words, 'Thank God for my country! there is not another country in the world where such a deed could have been done!'"

From the 'Reminiscences' of one who professes to have long been intimate with Dr. Chalmers, and to have kept memoranda of his public discourses and private conversations, we expected to derive many new materials for knowing a character so worthy of study. But we are sadly disappointed. Mr. Anderson had neither the opportunity nor the capacity to Boswellize Chalmers. The bulk of the book consists of unconnected scraps of sermons and speeches, transferred from the compiler's note-book, while the personal recollections are few and trivial. Some letters from Dr. Chalmers are scattered through the volume, such as one in which he declines an invitation to dinner, and another in which he asks Mr. Anderson, who it seems was a publisher, some questions about his manuscripts. The whole contents of the four hundred pages

could easily have been compressed into forty. The few grains of worth in the mass of useless matter might have formed a good article for a magazine, or might have been put at the disposal of the biographer of Dr. Chalmers; but to have made a large volume of such materials is the outrageous excess of a fault which Dr. Hanna, in his 'Life and Memoir,' has also to some extent committed.

#### *A Young Traveller's Journal of a Tour in North and South America.* Bosworth.

At this merry season of Christmas, when everybody, however old, relapses for some ten days into childish gaiety and a charmed youth, little books for little people claim a right to as ample notice as the ponderous tomes of adult authors. How much more should the privilege of review be conceded to a little book written by one of the little folks themselves. We are not advocates for precocious authorship, and would reserve letter-press for maturity; but when a very youthful authoress writes the story of her *real* travels for the sake of children of her own age, who have not had the same opportunity of seeing foreign wonders, it would be harsh to object, even if there were little to praise. Of the pretty rose-coloured bookling now before us we can speak heartily in commendation. It is the *bonâ fide* journal of a young lady of twelve or thirteen years old, kept during a tour of no inconsiderable interest or small extent. It is written cleverly, simply, and unaffectedly, and is wholly free from any taint of bookmaking or symptom of injudicious expansion by more mature editors. We would advise some of our grown-up voyagers to read it carefully, and take a lesson from its pleasant chapters. If they do, they will eschew in future ambitious strainings after sham poetical descriptions, incomprehensible rhapsodies about sensations got up after their return home, and dull prosings about statistics and politics, the result of hard reading that should have been gone through as a preparation before they started on their travels.

Our youthful guide commences her story at the moment of sailing away from Liverpool for New York. After two or three notes upon incidents that occurred during the voyage out, she lands, apparently in company with a mamma and a brace of ladies'-maids, on the quays of the Liverpool of America, and very speedily departs for Niagara and other inland wonders. After a glimpse of Canada, New York is revisited, and excursions made in many directions to notable places in the United States. Thence the fair travellers proceed to Mexico, and explore the beauties of the country of Montezuma. Havana is next described, and then the passage of the Isthmus of Panama. They cross the line, and terminate their roving in the capital of Peru. In a short concluding chapter we are told how they found their way back to merry England. Throughout this long and somewhat adventurous journey they met with no impediments, and scarcely any incivility. Though not always comfortably lodged, they appear to have made themselves happy wherever they went. As to the little chronicler of the party, she seems to have used all her eyes and all her childish inquisitiveness. Her thorough enjoyment of every new sight—how much would many old people at home give to see such sights!—enlivens every page of her journal. People, scenery, creatures of all kinds, shared equally her attention.



And now let us cite some specimens of her mode of describing what she saw.

Here is a note on manners:—

"*Sunday, 26th, Boston.*—I have been very much struck in attending church in America by the assiduous and good-natured attentions which one invariably meets with from the ladies present. If it is a very hot day, everybody makes it a rule to carry a fan with them; but if they see you without one, in a moment a dozen of the most splendid and elaborate fans, all worked with gold, silver, or ivory, adorned with curlew, flamingo, or toucan feathers, surround you on every side, accompanied by pressing invitations from the owner, whether poorly or splendidly dressed, to use them. I have often observed that the Americans are in the habit of drinking an immense quantity of iced water; whether it is cold or hot, you cannot enter an hotel, or go on board a steam-boat, without seeing a large jug or 'pitcher' (as the Yankees universally call jugs of all sizes) of water, with a gigantic piece of ice inside. I have seen American ladies drink off two or three glasses of water, so intensely iced that one shrank from even touching the glass, and then, immediately complaining of a violent pain, retire to their rooms for several days, and at the end of that time reappear, saying they are quite well, and begin the same dangerous process again. If warned of it, they invariably lay the illness to some other cause. Hardly a day passes without seeing an account in the newspapers of deaths caused by persons drinking iced water whilst in a heated state."

A school-girl's opinion of Transatlantic school-girls is amusing:—

"The house was crowded yesterday with the inmates of a Canadian boarding-school not far from here, who were having, I suppose, their annual *fête*. I fear I cannot say much in praise of their manners in general, if they may be judged of from their conduct on this occasion. They stared in at our window from the verandah with such impudence and pertinacity, that we were obliged to pull the window-blinds down; and in the evening they made a noise as if to deafen one, with talking, giggling, laughing, playing, singing, or rather screaming, and dancing antediluvian quadrilles, all in bad time. They, however, afterwards quite gained mamma's heart by singing 'God save the Queen.' I am now trying to collect the seeds of wild flowers here, before we start again for New York."

Such scenes as the following may, perhaps, before very long, serve to amuse young ladies in England as well as at Baltimore:—

"I forgot to mention the review of the militia, which took place at Baltimore while we were there. The only part of the regular army present was the Flying Artillery, whose usual pace seemed one which a snail might easily have beaten. The militia cavalry was the most extraordinary assemblage of soldiers I ever saw. Some had white horses, some brown, some black, some grey, but there was not a single charger among them. One man was very tall, the next could hardly look over his horse's head; one had brown gloves, another had white ones, or oftener none at all; among them were five or six men literally stooping over their horses' manes. The only manoeuvring it seemed they could do at all was that of drawing their swords and then sheathing them, which they performed in about five minutes, at a low estimate. They were about ten minutes ranging in a file abreast, and seemed to have no command whatever over their horses. That afternoon we started for Washington, and having mounted the 'cars,' as usual, at an in-town station, four horses were fastened to each car. As we were going through the town in this fashion we met a body of the Flying Artillery, going, as usual, at a crawling pace, who, as soon as they saw us, with much difficulty whipped up their unfortunate nags into a sort of lumbering awkward jog-trot, and, suddenly turning a sharp corner in the clumsiest manner imaginable, they ran upon the trottoir, and were nearly shat-

tered against a lamp-post, upon which the majority of the soldiers seated upon the gun-carriage clung to it by some supernatural power of tenacity, and remained seated, while one or two were thrown off. Just then we came to a stop; our engine joined us with a dreadful bang (which threw a woman, who was getting into the car, down upon W—'s knee), and a whistle which seemed to be echoed for miles around."

From a long and amusing account of a visit to the famous Mammoth Cave we extract this fragment:—

"Soon we came to a projecting rock, which formed a sharp corner. On turning this, we came in sight of the cave. It was about sixty feet below us; a wide, gaping entrance, so dark that we could not distinguish a single object within. We carefully descended about thirty steps, most irregularly cut in the rock, and in five minutes were fairly under the arch. A very small cascade of dripping water falls over the entrance, and an old Indian ladder extends across the mouth. This latter they could never imagine the use of; unless, at a former period, the entrance to the cave was like a huge pit, where they could only descend by ladders. It was like an immense pole, with cross-bars placed all the way up on one side. About fifty feet from the entrance we came to a narrow passage, through which there blows always a great wind; for in summer the cool air rushes out with tremendous velocity, while in winter cold air rushes in again. The temperature of the cave, we were told, was never, except once, known to vary from 59°, and that once it advanced half a degree. After we had passed through this passage, the guide led us through a low corridor; soon after which we emerged into what is called the Main Cave, or Grand Gallery. This was an immense hall, extending about two miles, and in some parts between five and six hundred feet high. The walls and roof were literally black with bats; the little things set up a tremendous hissing on our approach. Soon we turned, and having mounted a ladder, entered the Gothic Avenue. Here we were very sorry to observe the great number of unmeaning names, such as 'Thomas Jones,' 'John Smith,' 'Billy Brown,' &c. The ceiling of the gallery was white, and these most gallant and celebrated 'John Smiths' had actually taken long poles, smoked at the end, and written their important names in huge letters on the beautiful ceiling! Two great curiosities exist in the Gothic Avenue, namely, the Demon's Armchair and the Elephant's Head. There never was a natural stone so like an armchair as the former; the seat was perfectly smooth and comfortable, and the arms and back as regular as though they were a work of art. The Elephant's Head was also wonderfully perfect, if it had not been for the loss of the trunk, which some unusually mischievous person had recently broken off. It was not long before we arrived at an extensive gaping hollow, about three hundred feet deep, and a hundred yards across. The gentlemen went down to explore this, while we remained behind; and they reported, on returning, that there was hardly anything to be seen worth the trouble of descending. We then retraced our steps, and on finding ourselves again in the Grand Gallery, continued our way towards the Giant's Coffin, a monstrous block of stone, about thirty feet long and fifteen high, or even more. The Star Chamber, a noble hall, was beautiful. The roof was of black gypsum, studded with little silvery spots. It was oblong and perfectly smooth: while the perpendicular rocks on each side were very rugged, and projected beyond the line of ceiling, casting, when our lamps were all placed together on the ground, a deep shadow—thus throwing the imaginary stars far, far away. A comet appeared with its luminous tail; the Milky Way rose across the field; a meteor was seemingly shooting down from an indefinable height; whilst planets, Mars, Venus, &c., appeared to be in marvellous abundance. Next came the Chamber of Floating Clouds. Shapes of a large size, and dazzlingly white, rose against a dark ground; one of these struck

one of our party as being so like Lord Brougham's profile that it might have passed for his portrait. After we had rested here for a short time, our guide proposed as an experiment to hide our lamps for a moment. He did so, and the darkness was perfectly overwhelming. It hardly seemed like a void, but appeared like an intense substance,—a heavy, overpowering weight on the senses. Such, at least, was the effect it produced on me. It seemed, when standing still, that there would be as much difficulty in moving about in it as one has in walking in water. When the welcome light shone again, the whole party seemed to breathe freer. In returning we passed the Church, a most magnificent hall, with a huge projecting shelf of rock, which is called the Pulpit, whilst a large and accessible gallery ran round the whole chamber. We arrived again in the open air just after sunset, gave our lamps to the guide, and, as the evening air was much colder than the temperature inside, we put on additional shawls and cloaks, and returned to the hotel, where there awaited us an immense wood fire, some venison steaks, and a sound sleep, in anticipation of much fatigue and pleasure on the morrow."

Here is a pleasing anecdote of a young Indian:—

"The whole of this morning the rain poured down in torrents, but in the afternoon it partially cleared off, and the day has finished by a soft *repentant* sunset, as it were, which threw a rose-coloured glow over everything. I was much interested this evening by watching, from the window, a Choctaw youth, who, having challenged all the white boys in Mobile to a contest in bow-and-arrow shooting, was now contending for the prize with them all. The mark (and the prize at the same time) was a piece of money, the size of a four-penny-bit, stuck in the mud about sixty yards distant. Whenever he raised the bow, he never failed to knock the 'doime' up in the air, while none of the others, not even some grown-up men, could get their arrows within a foot of it. After having beaten all the archers, young and old, of the neighbourhood, he retired with his prize. His features were handsome, and his whole dress consisted of a long flowing mantle, with a splendid wampum-belt, ornamented with feathers, round his waist. He had heavy silver rings in his ears and his nose. He was altogether one of the most graceful Indians I have ever seen."

For a picture of tropical vegetation, we have met few word-paintings more vivid or more true than this description of the scenery on the banks of the Chagres river:—

"And here I must stop a moment to tell, as well as I can, of that most wonderful and surprising scenery. It was so gorgeous, so overloaded, and *smothered* with beauty in a thousand different forms, that I feel confident, that if Dr. Johnson had compiled and composed a dictionary of a hundred volumes, all filled with words meant to represent the sublime and the beautiful, he could never have supplied us with a sufficiency of words, or terms expressive enough, to describe such a bewildering magnificence. Each tree of that dense forest, besides the beauty and richness of its own colossal blossoms, was decked out, covered, and seemingly almost smothered with a wilderness of creepers, climbers, and parasites, each with a separate beauty of its own, and bearing a blossom more perfect than the most priceless hothouse exotic ever seen in England. Here before us is an example which I will take for a faint illustration. It is a gigantic zapoté-tree, nearly two hundred feet high; it is in full blossom; the flower is something like an enormous mass of floating scarlet satin, embroidered in gold and silver; from its gem-like centre floats a long streamer of feathery jewels (if one may use the expression), which, in the case of this flower close to us, drops partly into the transparent water, and is almost hidden, colossal as it is, by an equally colossal butterfly, of the deepest and most sky-like of all blues. We saw vast numbers of these lovely creatures on our journey. Close to the zapoté-tree is a majestic palm, growing together with a stately



bamboo, rising in massive feathers to an immense height. Underneath luxuriate a hundred fan-palms, which much resemble their appropriately given names. Over all this group of strange and lovely trees, a million of parasites twist and curl, joining one with the other, as with the careful skill and systematic arrangements of an embroiderer on gold.

"These festoonings and joinings together, and woven labyrinths of flowers, sometimes took the most enchanting and deceptive forms, resembling turreted castles, with oriel windows, crossed and interlaced, and counterlaced, in such thick clusters, that they looked, in the distance, like the richest stained glass! Remember, I have only taken an isolated case, a comparatively separate group, which I observed more particularly, from its occurring in a clearing round an Indian hut, in a rank jungle, but at some distance from the real forest of high trees. Farther on, in this same clearing, was a formation of parasites, which wonderfully resembled the ruins of an old castle or palace. The remnants of two little turrets, of exquisite architecture (as it seemed), might be observed over the half-fallen remains of an arch, so rounded, and peaked, and twisted, and wound with creepers, that it seemed as though the plants themselves, or the air, were their support: they had, no doubt, grown up round the decaying stump of a tree left standing when the other trees in the clearing were cut down. In some places, one group of trees would seem actually to be growing upon those below them; and above them again flourished and towered those same extraordinary plants I saw in Mexico (and of which I gave an illustration), only on a very magnified scale. Over some trees that we passed immense white rose-trees (the roses the size of dahlias), climbing up to the very topmost bough and twig, poured down in a tangled torrent an enormous mantle of roses and leaves, several feet thick, down into the swift river, hanging and floating on the water, which was scented and perfumed with the million of flowers thus borne on its surface. Through all this thick matting and leafy veil struggled the smothered blossoms of the half-murdered tree. Perfect clouds of brilliant birds and butterflies hovered over our heads, sometimes darting down to skim over the water, studding it as with a shower of mammoth gems, or alighting in flocks on the trees, to peck at the fruit with which hundreds of those marvellous trees were bent and laden. Several times, they looked so tempting, that we asked the boatmen to stop and let us get some; but they said that we had much better not eat any fruit while the sun was so hot, in this unwholesome climate, and that they would get us as much as we chose at the next place we should stop at for nothing. So we amused ourselves with doubly feasting our eyes on the incomparable beauties of that forest of fairy-land, instead of feasting our palates upon its delicious productions."

The 'Young Traveller,' who has thus shown her skill in painting with pen and ink, has also manifested equal talent in the exercise of her pencil. Her book is illustrated by numerous pretty woodcuts, taken from her own sketches. Many of these have great merit, and we would especially call attention to the local and unconventional indications of peculiarities of vegetation that give character to their foregrounds.

One who writes so well, although so young, is likely to write more by and by. Were it otherwise, we would not say a word about a little fault of which the youthful authoress is plainly unconscious, and which, as plainly, is the consequence of mistaken education. In writing of slaves, and mentioning scenes, such as even a slave-market, in which the curse of America is repulsively conspicuous, there is no sense manifested of the viciousness, wickedness, and unchristian character of the spectacle. The lower classes, whether black or white, are too plainly looked upon as curious, or at best interesting, and not sympathised

with. In children this feeling of fancied superiority should be subdued, and the lesson of the moral equality of all who do their duty constantly instilled. Mammas and ladies' maids sometimes forget these truths, and may spoil a clever and amiable girl by not teaching sound principles in good time.

*Shakspeare et son Temps.* By M. Guizot.  
Paris: Didier.

WHATEVER may be thought of M. Guizot's statesmanship, it is impossible for any one, and especially for professional writers, not to feel both pleasure and pride at seeing him, like another Bacon, take calmly to literary pursuits after being hurled down from the proudest heights of political greatness. And though it would assuredly be saying too much to assert that his labours approach in importance those of our illustrious countryman, still we may proclaim them on the whole to be second in literary merit and philosophical depth to few of modern times, and such "as posterity will not willingly let die."

Our readers are no doubt aware that M. Guizot is reprinting the whole series of his works, accompanied, where necessary, with notes and additions. His *études* on the Revolutionists of England, on the Fine Arts, on Morals and Religion, &c., have already appeared; and they are now followed by his 'Life of Shakspeare,' and his notices on his principal plays. These, it may be remembered, were published in the complete translation of our great poet brought out by him between thirty and twenty years ago. There is, however, one new notice—that on *Hamlet*, and it is the only one to which it is necessary to refer.

We have, nevertheless, but one word to say on it—it has disappointed us. When such a man as M. Guizot proceeds to speak of one of the most sublime and one of the most *bizarre* creations of poetical genius, we not unnaturally expect him to present it altogether in a new light; to strip it of all the doubts and the dimness which the poet has cast around it; or, at the very least, to say something new and *piquant* respecting it. This he has not done. On leaving his hands, *Hamlet* is what he has always been, and what probably he will ever be—a grand and rather fearful mystery, which no two men see in the same light or interpret in the same way. Moreover, though speaking in terms of high admiration—how could he do otherwise?—of the grandest personage of the great poet, he dwells somewhat unnecessarily on the blemishes which disfigure him and the drama in which he moves.

The following is, perhaps, the most notable passage in M. Guizot's brief essay:—

"Under the hand of Shakspeare the madness of *Hamlet* becomes quite a different thing to the obstinate premeditation or the melancholy exaggeration of a young prince of the middle ages, placed in a perilous situation, and plunged in a dark design:—it is a grave moral state, a grave malady of the soul, which, at certain periods and under certain conditions of the social state and of manners, spreads amongst men, attacks often the most gifted and the most noble, and affects them with trouble sometimes near akin to madness. The world is full of evil, and of all sorts of evil. How many sufferings and crimes, and fatal though innocent errors! how many iniquities, general and special, open and ignored! how much stifled or disregarded merit, lost for the public, and a burden to its possessors! how much falsehood, and coldness, and frivolity, and ingratitude, and for-

getfulness in the relations and sentiments of men! Life is so short and yet so agitated; at times so heavy, at others so empty! The future is so obscure, and there is so much darkness after so many trials! We can understand that those who only see this aspect of the world and of human destiny should find their minds troubled, their hearts fail, and a misanthropic melancholy become an habitual disposition which casts them by turns in irritation or in doubt—in ironical contempt or discouragement. That, however, was not assuredly the malady of the times in which old chronicles place *Hamlet*, nor of that in which Shakspeare himself lived. But Shakspeare deemed it, and made it the figure and the character of *Hamlet*."

#### NOTICES.

*Mr. Wray's Cash-Box; or, the Mask and the Mystery.* By W. Wilkie Collins. Bentley.

WE must not let Christmas season pass without early notice of this charming little tale. It is founded on what was related to the author as a fact, as to the first obtaining of the well-known cast of the face of Shakspeare, by a stonemason, who was repairing the church at Stratford-on-Avon. He was found out, and by the local authorities forthwith threatened with severe penalties; and not knowing how far his deed was culpable, and their threats dangerous, he thought it best to make a hasty retreat from the place with his treasure. It was only for love and admiration of the poet that he had been prompted to procure the memorial for himself, but he was advised afterwards to turn it to profitable account. His casts, neatly mounted on black marble, were soon spread far and wide through England and America. From this fact, or tradition, the story of Mr. Wray and his family is conceived. To the book itself we refer our readers, deeming it sufficient to point out the origin of the subject, and to say that it is treated with ingenuity and skill. The title of the story, as of a 'Mysterious Cash-Box,' arises from the opening scene, where a pretty and interesting girl comes into a chemist's shop, which is also the branch bank of a little country town. She asks leave to put a written bill in the window, advertising that "Mr. Reuben Wray, pupil of the late celebrated John Kemble, gives lessons on elocution and delivery at two-and-sixpence an hour." That pupils are prepared for the stage, and various announcements, the long advertisement also sets forth. Speculation was soon afloat in the town of Tiddbury-on-the-Marsh, about this Mr. Wray and the fair stranger who had brought the announcement to the bank window. Mr. Dark, one of the partners, had seen one of the gentlemen who lodged at No. 12, with a large cash-box, and it puzzled him how a man with a cash-box needed to give lessons in reading at half-a-crown an hour. The connexion between the mask and the mystery may now be guessed. There is a clever sketch, as a frontispiece, by Millais, of Annie tying her old grandfather Wray's neckcloth. The story is very pleasantly told, and what Mr. Collins calls a slight sketch, is a beautifully-drawn picture of domestic life. It is quite a tale for an English winter fire-side.

*The Traveller's Library, No. 13. Addison and Horace Walpole.* By T. B. Macaulay. Longmans.

HERE is a 'splendid shilling,' we exclaim,—the title of old Philipps' poem coming, by odd association, into our mind, on taking up this charming little volume. Never before, for a sum so small, has literary matter so brilliant been presented for universal circulation. Of all the splendid articles by Macaulay in the 'Edinburgh Review,' none are more characteristic of his taste and his style than those on Joseph Addison and Horace Walpole. In his happiest manner literary criticism and historical narrative are here blended. While we are reading, it is as if before the mind's-eye there passed a perpetual and ever-changing series of living pictures of the men and the events of the times. Of Addison never was such a portrait given—"the unsullied statesman, the accom-



plished scholar, the master of pure English eloquence, the consummate painter of life and manners." To Horace Walpole the abruptness of transition has a somewhat unpleasant effect, the mental and moral contrast being as great as would be the physical between the grace of Apollo and the grimace and grotesqueness of a chimpanzee. But the faithfulness of the portrait is as striking as that of Addison. Horace Walpole was "the most eccentric, the most artificial, the most fastidious, the most suspicious of men. His mind was a bundle of inconsistent whims and affectations. In everything in which he busied himself, in the fine arts, in literature, in public affairs, he was drawn by some strange attraction from the great to the little, and from the useful to the odd. \* \* \* There is scarcely a writer in whose works it would be possible to find so many contradictory judgments, so many sentences of extravagant nonsense." After the sketch of Horace Walpole's life and writings, a spirited narrative of the political events attending the fall of Sir Robert Walpole's power nobly closes the article. Of various publications in railway literature, we have from time to time spoken in our Summary, but the happy selection of subjects for this volume has invited a special notice. And we take the occasion to suggest to the publishers of these cheap re-issues that a judicious selection from the essayists of the last century would be a contribution most acceptable to men of taste, and universally popular. From the 'Spectator,' Sir Roger de Coverley has successfully appeared. We should like to have the wit of Addison, or the wisdom of Johnson, brought into the currency of our popular literature.

*British Pomology.* By Robert Hogg. Groombridge and Son.

THE author of this useful treatise expresses his regrets that 'Pomology,' the "most important, most instructive, and intellectual branch of horticultural science," should have been of late years neglected in England. "Towards the end of the last, and beginning of the present century," writes Mr. Hogg, "when the late Mr. Knight was in the full vigour of his scientific pursuits, this was the subject which engaged so much of his powerful intellect, and from which he succeeded in producing such great and beneficial results." Until we read this passage, we were never thoroughly imbued with a sense of the reverence due to apple-fritters, apple-pudding, and applesauce. We now understand wherein lies the science and philosophy of those admirable concoctions. We have hitherto been mere apple-eaters, not pomologists. Henceforth we will become scientific as well as practical, and can safely advise all who would follow our example to read Mr. Hogg's treatise. It is a dictionary, alphabetically arranged, of all the kinds of apples cultivated in Great Britain, with brief and pithy descriptions and notices of each sort. No fewer than nine hundred and forty-two kinds are enumerated! To become thoroughly acquainted with such a variety of fruits, and acquire the eye-knowledge, touch-knowledge, and taste-knowledge requisite to the formation of a correct judgment in 'pomology,' would occupy half a man's lifetime. It is quite evident that no mortal has as yet ascended that pinnacle of science from whence he could survey and pronounce with equal authority on all the fruits of a well-spread dessert. Mr. Hogg has clearly proved that one, or at most two, species afford sufficient occupation for any "powerful intellect."

*The Principles of Chemistry, illustrated by simple experiments,* by Dr. Julius Adolph Stockhardt. Translated by C. H. Pierce, M.D. Henry G. Bohn.

IN Germany this work has passed through five editions, and in America through three, from which country it is imported to us, with the recommendation of the *Rumford Professor in the University at Cambridge*, involved in the confusion arising from the doubt as to which side of the Atlantic this particular university belongs.

The book, however, is a good book, and in particular is fitted for those who desire to study Chemistry without the aid of a master, or to get up for themselves good illustrative chemical experiments. Many of the modes of explanation are singularly happy, particularly those which are employed to elucidate the mysteries of organic chemistry and the doctrine of compound atomic groups.

*The Cottage Gardener's Dictionary.* Edited by George W. Johnson, Esq. W. S. Orr.

A STOUT and substantial, yet withal a portable volume; such a one as should have a place in the library, or rather upon the reading-desk, of every cultivator, whether he be a gardener or proprietor of gardens. There is a great deal of knowledge compressed into a small compass within its pages, and little waste of words, though the type be small. The several articles are full, although short; and those to which we have applied for information furnish what we require very fairly. There is a considerable amount of scientific detail combined with the practical instruction for which the book is mainly intended. The lists of cultivated plants, too, are ample. Among the contributors of articles are several of the most eminent of British horticulturists, and their co-operation may be taken as a guarantee for the value of the entire 'Dictionary.'

*Little Henry's Holiday at the Great Exhibition.*

By the Editor of 'Pleasant Pages.' Houlston and Stoneman.

OF memorials of the Great Exhibition this is one of the cheapest, and, for young folks, one of the best. The description of all the most notable objects are clear, correct, and entertaining, and the illustrations are excellent. The book is written in the form of dialogues between a father and his children, and the conversational style is kept up throughout with skill and liveliness. The history of the Crystal Palace, from its first conception, is narrated, and the walks through its wonderful precincts are arranged so as to be full of variety and interest. By old as well as young the information will be found useful, and of the whole event it is an acceptable record. The woodcuts and the lithographs are well executed, and the ornamental binding assists to make 'Little Henry's Holiday' a neat as well as useful gift-book.

*A Flora of Liverpool.* By Dr. Dickenson.

THIS is a well-drawn-up catalogue of the plants indigenous to the country around one of our most important cities. The author is well known to botanists as a gentleman of great zeal and considerable scientific acquirements.

#### SUMMARY.

##### THE MAGAZINES.

THE *Dublin University Magazine* opens the January number with an appropriate page on New Year's Eve. Three University men are watching the old year out and the new year in. The dialogue is well kept up, moral and jovial reflection being duly commingled, and some of the snatches of songs are good. There are two odes on 'The Death of the Old Year,' and 'The Birth of the New Year,' of the latter of which here is one verse—

May thy moments glide away  
Lightly, brightly, happily;—  
May thy youth be fresh and gay,  
Sage thy prime, and thy decay  
Sweet and mellow be.

A review of the last books of Croly and Gilfillan follows:—the 'Scenes from Scripture,' and the 'Bards of the Bible,' of both of which the Review speaks with high encomium. Dr. Lardner's 'Handbook of Natural Philosophy and Astronomy' suggests an article on Popular Physics, of the method of treating which it is an excellent example. A Spanish literary paper is founded on a play of the inexhaustible Calderon. Of Mr. Warren's 'Lily and Bee' there is a laudatory review, entitled 'The Moral of the Crystal Palace.' We are glad to find our own opinion of Mr.

Warren's book, delivered at the moment of its appearance (*ante*, p. 653, Sept. 27), confirmed by a reviewer so able. That it would be from its style the butt of small critics we then foresaw; but we stated, as the present review does, that "the ultimate verdict will be, that Mr. Warren has produced one of the noblest poems of the day." In the well-known Portrait Gallery of this magazine, the subject this month is Sir James Emerson Tennent. Of Lord George Bentinck there is also a biographical notice, with review of Mr. Disraeli's book. A paper on 'Irish Laws, Landlords, and Tenants,' closes the number.

*Blackwood* for January rushes at once into public affairs, in an article on 'Political and Monetary Prospects.' These are discussed with the usual bias and the usual ability of the conservative journal of the north. A critical paper follows on 'The Dramas of William Smith,' published by Pickering five years ago, and after long neglect by the writer now re-examined, with a verdict of high admiration. Sir William Crichton, Athelwold, and Guidone, are the names of the three dramas, quotations from which confirm the reviewer's estimate of their value. Another more popular Smith follows—Albert Smith, giving a detailed account of 'The Ascent of Mont Blanc.' It is really well written, and will be read with interest. A paper headed 'Husbands, Wives, Fathers, Mothers,' gives a curious medley of disquisitions, social, historical, and scriptural, on these domestic titles and relations. Sir E. Lytton Bulwer's Novel, 'Varieties in English Life,' begins the first chapter of Book IX. 'Struggles for Fame and Fortune,' is a kind of paper which always has many sympathizing readers, and is full of amusement and of satire. In 'The Rural Superstition of Western France,' a record appears of many strange local ideas which will vanish before advancing civilization, but when that may reach rural France is a problem not easily solved. *Blackwood* also closes with an article on Lord George Bentinck and his gifted biographer.

*Fraser* begins the new year in an unusual locality—"in the upper story of a house in the Museum-street of Alexandria, built and fitted up on the old Athenian model." Thus commences a story by the author of 'Yeast' and 'The Saint's Tragedy.' It is entitled 'Hypatia; or New Foes with an Old Face.' The tale is of the time of Cyril, the patriarch of Alexandria, and will afford a variety of characters, Roman, Greek, Barbarian, Jew, and Christian. The opening chapters display the vigorous thought and rough style for which Mr. Kingsley is noted. A rhapsody on 'Eighteen-hundred and Fifty-one' follows, in which reflections are made on the Exhibition, the state of Europe, the social condition of the working classes, and the most amusing part of the paper is on the omnibus drivers of London. Of 'M. Huc's Travels in Tartary and Thibet' an account is given, with remarks on the influence of French missionaries in those countries. We are glad elsewhere to see M. Huc's book announced for publication in cheap form in the 'Traveller's Library.' 'Game Birds and Wild Fowl,' is the heading of a review of the book of that title, by Mr. Knox, the author of 'Ornithological Rambles.' The article is written by one who is evidently familiar with the birds both in the field and on the table. The 'Autobiography of Digby Grant' is carried on in dashing style, the guards, the clubs, the art of self-defence, a Richmond dinner, the opera, flirting and fencing, being among the topics of the two current chapters. A solid article on 'King Alfred,' suggested by the German of Dr. Pauli, of Berlin, gives desire to see that book translated into English. A light and amusing paper follows, on the 'Age of Veneer, or the Art of Puffing.' The history of the Hungarian war is continued. In the description of an 'Election Row in New York,' insight is given into the political excitements of the American Republic. The number closes with an able and interesting account of 'the coup d'état in France.'

The front of *Bentley's Miscellany* for the month



is embellished by a portrait of Thomas Babington Macaulay. It is a good and spirited likeness, though with not enough of the studious look of the historian, from whose expression one would look more for solid than brilliant writing. A memoir accompanies the portrait, with extracts from some of his speeches. The 'Correspondence of the Count de Mirabeau and Count de la Marck' furnishes good extracts. The 'Notes on the Cape and the Kafirs,' by Mr. Alfred Cole, will continue to be read with increasing interest. Of the historical series of 'Unsuccessful Great Men,' by Professor Creasy, Vercingetorix in this number figures, the last gallant defender of Gaul against the arms of Cæsar. In the 'Notes on New Grenada,' by an English Resident, information is found on a country of which most have very limited knowledge. An amusing sketch of the people of the south-eastern coast is given in 'An Oyster-bed in Difficulties.' Of articles relating to recent publications, there is one on 'Italy in the Fifteenth Century,' from Dennistoun's 'Dukes of Urbino,' and 'Sir Charles Napier and the Unhappy Valley,' suggested by Lieutenant Burton's 'Scinde,' and Sir W. Napier's history of his brother's administration. Of minor pieces in prose and verse, there are as usual a variety in *Bentley's Miscellany*, and also the monthly notice of new publications.

The contents of the *Gentleman's Magazine* for January are chiefly biographical and archaeological. What there is of critical and literary matter is worthy of the venerable desk of Sylvanus Urban. Of 'Olympia Morata and his Times,' the 'Reformation in Italy in the Middle of the Sixteenth Century,' and of 'Bishop Jewel' in England at the same era, there are valuable notices, the former in reviewing a French work by Jules Bonnet, the latter suggested by the issues of the Parker Society. The first of the 'Wanderings of an Antiquary,' by Mr. T. Wright, gives promise of an interesting series. The Correspondence, Notes of the Month, Miscellaneous Reviews, and Obituary, present the variety and fulness for which this magazine in these departments is conspicuous.

In *The Art Journal* for January, there are beautiful engravings of Thorwaldsen's 'Morning and Evening,' drawn by F. R. Roffe and engraved by W. Roffe. A Cupid and female, of Etty, 'The Dangerous Playmate,' one of the Vernon collection, is engraved by Portbury. The usual variety and amount of valuable letterpress and illustrations are contained in this number of *The Art Journal*. The biographical sketches of ancient and of modern painters are continued. Mrs. S. C. Hall contributes an agreeable paper, 'A day at Chatsworth,' with illustrations by F. W. Fairholt. The account of the life and works of Rubens would alone give high value to the present number.

The last number of the 'Grenzboten' contains an instructive and amusing account of the manufacturing districts on the banks of the Wupper, in Rhenish Prussia. Another article on the 'History and Progress of Gardening,' furnishes some valuable information on the parks and pleasure-grounds of Germany. It shows that the merits of our own landscape gardeners, such as Nash, the two Messrs. Repton, and Mr. Paxton, are known and duly appreciated on the other side of the channel.

We learn from the same journal that an illustrated edition of Bunyan's 'Pilgrim's Progress' has been published by Messrs. Costenoble and Kemmelman of Leipzig.

The second part of the third volume of Humboldt's 'Cosmos' has just been published in Germany. It treats of nebular spots, suns, planets, comets, and fiery meteors. The fourth volume of the work is expected at Midsummer.

#### LIST OF NEW BOOKS.

Alison's Life of Marlborough, 2nd edition, 2 vols, 8vo, 30s.  
Arthur's Women's Trials, 18mo, cloth, 1s. 6d.  
Barber's (M. A. S.) The Hearths of the Poor, 18mo, 1s. 6d.  
Battle of the Bible, 12mo, cloth, 3s. 6d.  
Bentinck's (Lord George) Life, by B. Disraeli, Esq., 8vo, 15s.  
Bogatzky's Treasury, 32mo, cloth, 2s. 6d.  
Morning & Evening, separate, each, 1s. 6d.

Bohn's Classical Library; Pindar, in Prose and Verse, 5s.  
Standard Library; Neander's Church History, 3s. 6d.  
Scientific Library; Humboldt's Travels, cloth, 5s.  
Cheap Series; Hawthorne's Snow Image, 12mo, 1s.  
Brown's (Miss) Ericksons and other Poems, 18mo, 1s.  
Budgett's (S.) Successful Merchant's Life, post 8vo, 5s.  
Burns' Magazine for Young, 18mo, half bound, 2s. 6d.  
Caswell's (H.) America and American Church, post 8vo, 7s.  
Chambers' Journal, Vol. 16, cloth, 4s. 6d.  
Cheever's Lectures on Pilgrim's Progress, 32mo, 1s. 6d.  
Churchman's Year Book, 1852, 7s.  
Cicero's Orations Selectæ, Rugby, 2nd edition, 12mo, 4s. 6d.  
Coke's (Hon. H. J.) Ride to California, 8vo, cloth, 14s.  
Comical Creatures, 4to, cloth, 3s. 6d., (coloured, 6s.)  
Crosby's Builders' Price Book, 1852, 4s.  
Crystal Palace; a Sequel to The Country and London, 3s. 6d.  
Darren; or the Merchant Prince, 3 vols., £1 11s. 6d.  
Delameres of Delamere Court, 3 vols., £1 11s. 6d.  
Drummond's (Mrs.) Glen Isle, 18mo, cloth, 2s. 6d.  
Forster's Pocket Peerage, 1852, 18mo, cloth, 5s.  
Grattan's (T. C.) Agnes de Mansfelt, 1s. 6d.  
Hengstenberg's Revelation of St. John, Vol. 1, 8vo, 10s. 6d.  
Industrial Arts, Part 7, 7s. 6d.  
Kitto's Illustrations, Evening Series, 12mo, cloth, 6s.  
Liebig and Kopp's Report on Chemistry, Vol. 3, 8vo, 21s.  
Lighted Valley, 4th edition, 12mo, cloth, 3s. 6d.  
Longfellow's Voices of the Night, 32mo, cloth, 1s.  
Evangeline, 32mo, cloth, 1s.  
Hyperion, square, 12mo, cloth, 3s. 6d.  
Poetical Works, Illustrated, 12mo, 6s. 6d.  
Prose Works, Illustrated, 12mo, cloth, 5s. 6d.  
Madden's Shrines and Sepulchres of the World, 2 vols., 30s.  
Mansel's Prolegomena Logica, 8vo, cloth, 9s.  
Marvell's (P.) The Opera Goer, 2 vols. post 8vo, cloth, 15s.  
Müller's Physiology of the Senses, 8vo, cloth, 7s. 6d.  
Embryology, 8vo, cloth, 7s. 6d.  
Pugin's Apology for Pointed Architecture, 4to, 10s. 6d.  
Ranking's Abstract, Vol. 14, 8vo, cloth, 6s. 6d.  
Solwan; or Waters of Comfort, by Amari, 2 vols., 21s.  
Story of Nineveh, 1s.  
Stow's May Flower, 32mo, cloth, 1s. 6d.  
Whiting's (S.) Literary Melange, Prose and Verse, 5s.  
Williams's (Rev. J.) Gospel Narrative, 12mo, cloth, 8s. 6d.  
Who's Who, 1852, 18mo, 2s. 6d.

#### SIR CHARLES LYELL ON THE WHITE CHALK, AND ON PROGRESSIVE DEVELOPMENT.

IPSWICH MUSEUM—Dec. 17th.—Professor Henslow, President, in the chair. The lecturer first explained, by the aid of maps, the geographical extent in England and the continent of Europe, of the white chalk, distinguishing that substance from other rocks of a different mineral character, but to which, as being of contemporaneous origin, geologists also give the name of cretaceous. The white chalk was exposed at the surface within four or five miles of Ipswich, and reached by borings at a depth of forty and sometimes twenty feet below the ground on which they stood. It was a substance remarkably homogeneous in structure and character throughout a wide area, and yet he was prepared to show the probability of a similar formation being now in progress in the sea in different parts of the world, throughout spaces equally if not more extensive. There could be no doubt of the purely marine origin of the white chalk, as it contained species of oyster, scallop, and the nautilus, and a variety of other shells of genera, the marine habits of which were well known, although the fossil species were none of them identical with those now living. Throughout a large part of the south of England the calcareous shells of Foraminifera, minute marine bodies, of which a million might be packed into a cubic inch, abounded to such an extent as to constitute the principal part of the chalk. Corals, also, of the order Bryozoa, now regarded by some naturalists as mollusca, and of which about 350 species are known in this single formation, had contributed largely to the origin of the white chalk. Figures of the *Idmonea cretacea* and some other Bryozoa were exhibited, to show the beautiful arrangement of their minute cells. Echinoderms, such as *Cidaris*, with their spines attached, demonstrated the tranquil accumulation of that white chalky mud in which they are imbedded.

Sir Charles then proceeded to refer to Mr. Darwin's map of coral islands, and to point to the Bermudas as a region from which Captain Nelson, R.E., first brought home some recently formed white chalk, produced from the decay of zoophytes which were there producing coral reefs. A specimen from Bermuda was exhibited, which could be used like common chalk for writing. The lecturer said he had seen similar modern chalk at Washington, brought by Mr. Dana from an upraised

coral reef in the Sandwich Islands. Some single groups of coral islands, such as the Dangerous and other archipelagos, were scattered over areas as large as the white chalk of Europe, and continuous layers of white mud washed away from coral reefs ground to powder by the waves, or derived in part from the decomposition of zoophytes, might be formed on the bed of the sea intervening between small islands, and this mud might be hundreds of feet thick, if sufficient time be allowed for its accumulation. Sir Charles had seen at Faxoe, in Denmark, a reef of fossil coral belonging to the chalk formation, containing baculites and belemnites, which was similar in character to that now growing in coral islands. In this Danish rock, more than forty feet thick, broken fragments of corals and white chalky mud filled up the interstices between the branches of the larger zoophytes. Most of the English white chalk, on the other hand, had been formed at the bottom of the sea far from such islands, and far from any land, for rivers would have introduced mud, sand, and pebbles.

A distinction was next made between the upper chalk with flints, and the lower chalk without flints. The origin in the former of extensive horizontal beds of silicious matter, sometimes tabular, but usually divided into nodules, was admitted to be more difficult to explain than the source of the calcareous matter. It was evident that a great part, if not all, of the flint had first been mixed up with chalky mud, and then separated from it, partly by a concretionary action, but apparently still more by that play of chemical affinities which takes place where organic bodies are decomposing or becoming resolved into their elements. Siliceous held in solution in the mud, or dissolved in sea-water percolating the mass, would be attracted towards decaying animal bodies, and accordingly such are often found partially or wholly silicified. This process was gradual. In some cases, the formation simply of vacant spaces caused by the decay of sponges and other zoophytes, would lead to the deposition of flint in such hollows, as in rents. A large drawing was exhibited of the pot-stones or paramoudræ of Horstead, near Norwich—large pear-shaped flints, placed one above another in vertical columns, traversing the horizontal upper chalk in a perpendicular direction, and standing like trees in a forest, the columns being twenty feet and upwards in height. Each of these cylindrical bodies is hollow in the middle, and resembles in this respect certain sponges. They had been likened to those gigantic species of the sponge family which are called Neptune's caps, of which there are specimens in the Ipswich Museum, and in which there is found 60 per cent. of silicious matter. In the chalk cliffs of Brighton are seen oblique and vertical rents filled with black flint. The horizontal tabular masses may have accumulated where there was a greater mass than elsewhere of sponges and other zoophytes. That some flint had been secreted from the waters of the sea by vital agency, was shown by the silicious spiculae of many chalk sponges which abound in the flints.

Near Aurillac, in Auvergne, there are white calcareous marls, of the older tertiary period, with fresh-water shells, and these marls are separated by horizontal layers both of tabular and nodular flint, presenting a striking analogy to the chalk, though the circumstances of their origin, the one in salt the other in fresh water, were so different.

Sir C. Lyell next called attention to what he called the negative characteristics of the white chalk formation. Not only the absence of sand and pebbles is remarkable, but of land plants, with the rare exception of a few fragments of drift wood, and of land and fresh-water shells, and of birds and quadrupeds. The remains, it is true, of some flying reptiles, one of them supposed to have measured more than sixteen feet from tip to tip of its outstretched wings, have been found in the white chalk of Kent, no doubt blown out to sea and drowned, so that their bones sank to the bottom, and were preserved in the white mud. But if no birds were met with, nor any mammalia, in an oceanic deposit, ought they to be surprised? Professor E. Forbes had dredged the bottom of the



British seas from Portland to the Land's End in Cornwall, and from Cornwall to the Shetland Isles, without finding, intermixed with countless shells and zoophytes, a single instance of the bones of a whale, or any land mammifer, or any bird, although he often threw down his dredge close to the coast, and sometimes near the mouths of rivers. Now, if we divided geological time into thirty periods, each implying a great change in organic life, the upper and lower chalk under consideration would not be more than nine or ten periods distant from our times, or less than a third of the whole series of ages, and yet, notwithstanding the great attention paid to the study of cretaceous fossils, we have as yet no proofs of the existence of warm-blooded vertebrata in this chalk epoch. Are we to infer that birds and mammalia had not yet been created, and that the flora of the earth was then extremely scanty? Certainly not. There are evidences in older rocks of mammalia and birds. It is no part of the plan of nature to hand down to after times a connected series of documents relating to the history of the organic world.

The lecturer then explained the theory of progressive development as now advocated by some eminent geologists. They have contended, reasoning chiefly from negative evidence, that in the earlier epochs animals and plants of the most simple organization inhabited a planet which was in a chaotic state, or in a far less habitable and tranquil condition than in later times. But, in proportion as the state of the globe became more fixed and stable, creatures of a higher and higher grade were successively introduced. The zoophyte, the brachiopod, the cephalopod, the fish, the reptile, the bird, and the warm-blooded quadruped, made their entrance into the earth one after the other, until, finally, after the close of the tertiary period, the quadrumanous mammalia had been created. Now, in the course of the last few years, mammalia had been traced to rocks of higher antiquity than the oolite of Stonesfield, having been detected in the trias of Germany. The remains of birds formerly traced no further back than the Paris gypsum, have been obtained from the lowest eocene, and their footprints observed abundantly in the trias of North America. Reptiles which in 1830 had been traced back no farther than the Permian strata, were now known by their skeletons in the coal and the old red sandstone, and by their footprints in the lowest Silurian rocks of Canada. The lecturer exhibited figures of the teeth of a triassic mammifer from Stuttgart, and of a reptile from the old red sandstone near Elgin, which Professor Owen had pronounced to be a lacertian, and Dr. Mantell had compared to an aquatic salamander, combining in its structure some lacertian characters.

Sir Charles asked, whether the defenders of the doctrine of progressive development were prepared to be consistent with themselves, and declare that tortoises were created before fish, as they, till recently, took for granted that fish were called into existence before reptiles? If it were reasonable to assume that the introduction of a particular class of beings into the planet coincided in date with the age of the oldest rock to which the remains of that class could be traced back, then the footprints of a chelonian, found in a sandstone lying at the base of the Silurian system in Canada, proved that reptiles preceded fish in the order of creation. Sir Charles concluded by explaining the theory which he had advocated in his works in opposition to that of progressive development. He believed that there had been a constant going out and coming in of species, and a continual change going on in the position of land and sea, accompanied by great fluctuations in climate; that there had been a constant adaptation of the vegetable and animal creations to these new geographical and climatal conditions. At the present moment we found contemporaneously a marsupial fauna in Australia, and mammalia of a different and higher grade in Asia and Europe; we also found birds without mammalia in New Zealand, reptiles without land quadrupeds in the Galapagos archipelago, and land quadrupeds without reptiles in Greenland. In like manner, in successive geological eras, certain classes,

such as the reptiles, may have predominated over other vertebrata throughout wide areas; but there is no evidence that the adaptation of the fauna, as above explained, had been governed by any law of progressive development. In those classes of the invertebrata which were best known, and fully represented in a fossil state, at all geological periods, the oldest or Silurian fauna was as highly developed as the corresponding fauna in the recent seas. Our ignorance of the inhabitants of the ancient lands was the chief cause of our scanty acquaintance with the highly organized beings of remote epochs.

#### TOPICS OF THE WEEK.

THE year 1851, so rich in its social and political chronicles, has also been marked by various events worthy of note in the literary world. Of new works there have been none of very unusual power or peculiar brilliancy, but the year is on the whole remarkable for the variety and importance of its publications. Of voyages and travels, there have appeared such works as Walpole's 'Ansaryri,' Neale's 'Syria,' Spencer's 'Turkey,' Burton's 'Goa' and 'Scinde,' and Forbes' 'Dahomey and the Dahomans.' 'The Voyage of H. M. S. Rattlesnake,' and Sir John Richardson's 'Arctic Searching Expeditions,' are examples of books of travel with which scientific and public interests are more connected. The list of books of ancient and modern history is also important, including Sir F. Palgrave's 'Normandy,' Sir J. Stephen's 'Lectures,' Mignet on 'Mary Queen of Scots,' Dennistoun's 'Dukes of Urbino,' Kenrick's 'Egypt under the Pharaohs,' and Finlay's 'History of the Greek Empire of Trebizond.' In modern Indian history, Kaye's 'Afghan War,' and Edwardes' 'Punjab,' deserve record. The 'Correspondence of Mirabeau and De la Marck,' the 'Memoirs' and 'Correspondence' of Horace Walpole, and other contributions there have been to the materials of history. Of works continued during the year, Foss's 'Lives of the Judges,' and Lord Mahon's 'History,' are the most important. We must also name Miss Strickland's 'Queens of England' and Professor Creasy's 'Fifteen Decisive Battles.' The researches of Layard and Rawlinson, and the book of Mr. Foster, 'On the Sinaitic Inscriptions,' have added to our knowledge of historical antiquities. On Ethnology and Language, Dr. Latham has published several valuable treatises. In Biography, Dr. Wilson's 'Life of Cavendish,' the 'Memoirs of Chantrey,' 'Life of Stothard,' Borrow's 'Lavengro,' and Carlyle's 'Sterling,' are conspicuous. Lord Holland's 'Reminiscences,' Gillies' 'Recollections,' the Memoirs of Wordsworth, Curran, Bishop Stanley, T. Lovell Beddoes, and Hartley Coleridge, have various degrees of interest in their subjects, and merit in their performance. 'The Life of Penn,' by Hepworth Dixon, attracted additional notice from his attack on Macaulay's accuracy as a historian. Of works approaching to theological literature, 'The Four Witnesses,' by Dr. Da Costa, and 'Wesley and Methodism,' by Isaac Taylor, are most note-worthy. Contributions to political science have been made by Porter, Macculloch, and others. The Great Exhibition gave rise to a literature of its own, too extensive to specify. The catalogues, official and illustrated, are among the notable publications of the year. The increase of cheap and popular reading in the railway and travelling libraries is also a remarkable feature of the time. Of poetry of the highest order the past year has produced nothing; but Mrs. Browning's 'Casa Guidi Windows,' and the names of Bennett and Allingham, deserve passing notice. Gilfillan's 'Bards of the Bible,' and Warren's 'Lily and Bee,' are prose poems finer than any of the metrical ones of the year. For mention of works of light literature and fiction we have not room to spare, although such as 'Caleb Field,' 'Clara Harrington,' 'The Fair Carew,' and 'The Faggot of French Sticks,' will have their day of popularity. Mr. Planché's 'Pursuivant of Arms,' Daniel Wilson's 'Pre-historical Annals of Scotland,' Mr. Ruskin's 'Stones of Venice,' we must

not omit to mention. Of books translated or naturalized among us there are such as Lamartine's 'History of the Restoration,' and Longfellow's 'Golden Legend.' The foregoing is but a hurried sketch of the literature of the year. Of most of the books named, and many in our haste omitted, full notice has been taken in the pages of the 'Literary Gazette,' and we hope that the year on which we have entered will supply as goodly a catalogue. Among other events interesting to men of letters, the establishment of the Guild of Literature and Art, and the exertions of its promoters, are worthy of record. The retirement of Macready, the lectures of Thackeray, the oratory of Gavazzi, and the eloquence of Kossuth, are among the crowded literary recollections of the year. The year has been marked by the death of not a few men eminent in literature and in science, among whom will occur the names of Oersted, Daguerre, Audubon, Dr. J. Pye Smith, Link, the botanist; Jacobi, the mathematician; Savigny, one of Napoleon's savans in Egypt; Gutzlaff, the Chinese scholar; Lingard, the Roman Catholic historian of England; Richardson, the African traveller; Wyon, the medallist; Koenig and Children, of the Museum; Dr. Mainzer, the musician; Joanna Baillie, J. F. Cooper, and Turner. The Earl of Derby and the Marquis of Northampton also deserve mention as cultivators and patrons of science.

The position of antagonism in which master and operative engineers stand at the beginning of the year may prove of serious importance to British arts and manufactures. The competition of other nations is already growing with a rapidity which renders it folly to foster these domestic discords. While there appear to be faults and misunderstandings on both sides, we hope that the proposal of the workmen to refer the whole matter to arbitration may be agreed to. In naming such men as Lords Shaftesbury, Carlisle, and Kinnaird, the operatives show the fairness of their spirit, and disprove every charge of their being influenced by turbulent or political motives.

Do our readers remember the closing lines of the noble passage in 'The Vanity of Human Wishes,' where Johnson refers to the death of the heroic Charles of Sweden?

"His fall was destined to a barren strand,  
A petty fortress, and a dubious hand;  
He left the name at which the world grew pale,  
To point a moral and adorn a tale."

The petty fortress was the Norwegian Frederickshald, a name unmanageable in verse. On the spot where he fell, pierced by a random shot from the ramparts, a monument was erected, bearing no inscription but his name and the date of his death—Charles XII. Nov. 30, 1718. The monument was of marble,—a little obelisk on a square pedestal of the same material. In course of time the obelisk has been entirely chipped away by relic-collecting tourists. The pedestal was also rapidly disappearing. The Norwegian government have determined to erect another monument more worthy of the memory of Charles XII. A subscription has been opened at Christiana, and in a few days three-fourths of the requisite amount was obtained. The design of the monument will, we believe, be open to competition.

Arrangements are now in progress for laying the submarine telegraph between Dublin and Holyhead. On the 29th Dec. Mr. Brett had an interview on the subject with the lord-lieutenant.

Three English veterans have lately died, whose services reach back into historical times—General Anderson, Admiral Barker, and Rear-Admiral Renwick. Paul Anderson entered the army in 1788, and was in the war of the first French revolution. He was in Egypt, and in the miserable Walcheren expedition. He was long aide-de-camp to Sir John Moore, who had always desired he might be buried where he fell. Anderson's sash was used to carry the gallant general from the field of Corunna, and to lower him into his grave, and is now preserved as a relic in the United Service Museum. Admiral George Barker died on the 25th ult., in the 92nd year of his age. He entered the service in 1771, and was present in many important ac-



tions. He was captain in 1799, vice-admiral in 1840, and admiral in 1847. Thomas Renwick was a midshipman of the *Brunswick*, in Howe's action, and lieutenant of the *St. Fiorenzo* during her escape from the mutinous fleet at the Nore. He was engaged in active service during most of the war. It was by Admiral Renwick's suggestion, and on his plans, that the coast-guard service was organized.

John George Children, Esq., for many years secretary of the Royal Society, and father of the Philosophical Club, died during the week at Halstead, Kent. He was the intimate friend of Sir Humphry Davy, and succeeded Dr. Leach as keeper of the zoological collections in the British Museum, which office he held for nearly twenty years. He was not particularly famous as a naturalist, but his learning was of great use to others; and his urbanity and amiability made him to be universally beloved.

During the past month died William Jacob, F.R.S., a writer of high reputation on agriculture and on political economy. His chief works were, 'An Inquiry into the Precious Metals,' and 'Considerations on the Price of Corn.' He was formerly Comptroller of Corn Returns in the Board of Trade. He died at the age of 88.

Dr. Christian Graefe, senior member of the Imperial Academy of Sciences of St. Petersburg, died in that city on the 11th ult., from an attack of apoplexy, which came on whilst he was attending a sitting of the Academy. He was at one time Professor of Greek Philosophy in the University, and was author of several works, of literary value, on Ancient Greece, and on Grecian and Roman antiquities found in Russia.

Mr. Francis Galton has explored a long tract of new territory in Africa. He returned to the Namaqua land in August, after having reached as far as the Mondongo country, belonging to the large negro tribe of the Ovampos, who are said to be less barbarous than surrounding tribes. The furthest point reached by Mr. Galton was latitude  $17^{\circ} 57'$ , longitude  $16^{\circ} 45'$ . He says, the furthest point hitherto seen by Europeans is latitude  $22^{\circ}$ , longitude  $15^{\circ} 50'$ . He met, in Mondongo, some black Portuguese slave-traders.

The negotiations between France and the Spanish Government for the conclusion of a treaty for the protection of literary property, are proceeding very satisfactorily, and will shortly be brought to a conclusion. The bases of the treaty will be the same as those already entered into between France and Sardinia, Portugal, Hanover, and England. French authors and publishers will, in virtue of it, have the Spanish market entirely to themselves, as Belgian piracies will be strictly prohibited admission to Spain. This will be of immense advantage to France, as the demand for French books is very considerable indeed in Spain, and it has heretofore been supplied by Belgium. As to Spain, the advantage she will derive will not be so great in proportion, seeing that her literary activity is but slight; but at all events she will have the pleasure of seeing France do all she can to check the piracies of her works for the Mexican and Cuban markets.

Attention is beginning to be paid in Spain to the popular literature of England, and it is not improbable that it may get into as high favour as that of France. Already Dickens's 'David Copperfield' and Lady Fullerton's 'Grantley Manor' have been translated, and are being published in the *folletinos* of two of the newspapers.

In January last Mr. Gilbert, F.R.S., of the London and Westminster Bank, offered a prize of 100*l.* for the best essay on the Great Exhibition, in connexion with 'Practical Banking.' It has been awarded to Mr. Granville Sharp, accountant to the East of England Bank at Norwich.

The Lords Commissioners of the Admiralty have advertised for proposals to contract for a monthly mail packet service from the Cape of Good Hope to Calcutta, touching at the Mauritius and Ceylon. A regular steam communication with the East by the Cape will now for the first time be established, as well as between this country

and the Isle of France, the want of which has long been felt.

The government of Wurtemberg has charged Dr. Hirsch to bring out a complete edition of the works of the celebrated astronomer Kepler; and the Emperor of Russia has ordered all the manuscripts of Kepler in the Imperial Library at St. Petersburg to be placed at his disposal.

Giovanni Berchet, an Italian poet of great celebrity in his own country, died at Turin, on the 23rd ult.

The anniversary of Winkelmann's birthday was celebrated on the 9th ult. by the Society of Rhenish Antiquaries, at Bonn, and appropriate speeches were made by the Professors Braun, Welker, and Overbeck.

For some time past every corner of London has been bored with the 'Marseillaise' and the 'Parisienne.' We have not seen any official edict in the 'Moniteur' or the 'Patrie,' but have no doubt that the prefect of police has ordered all organs with republican tunes to be sent out of France.

The French government have presented a chest of Sèvres porcelain to Earl Granville, President of the Royal Commission, and a tea service to Mr. Dilke, member of the Executive Committee, as an acknowledgment of the valuable services rendered at the time of the Exhibition. We are glad that, abroad as well as at home, there is just appreciation of the merit due to Mr. Dilke for the part he contributed to the success of our great national undertaking. Arrangements are also being made by a committee of exhibitors to present some testimonial to the three acting members of the Executive Committee, Colonel Reid, Mr. Dilke, and Mr. Cole.

At the Royal Institution Professor Faraday is delivering to crowded and delighted audiences the series of popular lectures on Science which he generally gives during the Christmas holidays. The course is professedly for young people, but learners of all ages take advantage of the lessons of such a teacher.

At Edinburgh, Mrs. Fanny Kemble is giving a series of readings from Shakspeare, under the auspices of Mr. Mitchell, of St. James's Theatre.

Father Gavazzi has returned from his tour in the provinces, and lectured last night in the Great Room at Exeter Hall on the Papacy. The substance of his speech was stated at intervals by an interpreter.

#### PROCEEDINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Dec. 17th.—Sir J. Dorant in the chair. A lecture was delivered by Mr. Squiers, on the Mexican hieroglyphics, as exhibited in Lord Kingsborough's splendid work. Among the facts elicited by the lecturer from the study of the records of the aborigines of America, the following were particularly mentioned. The religious notions of all the tribes that inhabited that vast continent were similar, and therefore less diversified than those of the nations of the Old World. The principle of dualism runs through the Mexican pantheon; that is, of male and female divinities, representing the active and passive principles. We find, however, in this mythology a trinity answering to Brahma, Vishnu, and Siva (the productive, preserving, and destructive powers), in that of the Hindus. The inferior divinities represent merely attributes, each name denoting an attribute—hence the deities of the Mexicans were far from being so numerous as their names appear to show. The supreme divinity, Tlexatlicatl, had about fifty names, several of them corresponding to those applied in the Bible to Jehovah. He is represented masked, to indicate that he could not be looked upon; and for each character or attribute there was a different mask, some of them representing the heads of animals, different animals being dedicated to different deities. Different colours likewise symbolized different deities—the water-god by blue, the god of fire by red, the inferior gods by a dark colour, &c. Peculiar symbols likewise appear as crests. Mr. Squier further remarked that the Mexican records cer-

tainly refer to an Eastern origin of the nation. With respect to Lord Kingsborough's plates, some few of them are historical relations, but by much the greater part are rituals. Of the events referred to, some occurred 600 years B.C., and the lecturer believes that he has traced a reference to an eclipse that happened 300 years earlier.

Mr. Colquhoun read a portion of a communication from Dr. Mordtmann, on the sites of cities in Asia Minor. The portion read referred particularly to Skipsis and to Cyzicus. Of the name of the latter a long etymological statement was given, and an historical one of the city itself.

ANTIQUARIES.—Dec. 18th.—Sir Robert Inglis, V.P., in the chair. A portion of the rubbings presented by the residuary legatee of the late Dr. Bromet, was exhibited. Among them was one of a holy lamb, from a sculpture in the Palace Ricardi, at Florence; another, from the monument of the English cardinal, Bainbridge, in the cloisters of the English college at Rome; and impressions from some of the early Christian monuments in the Kircher Museum, taken from the catacombs. Mr. Campkin exhibited some verses written on the back of Faithorne's well-known portrait of Cowley, prefixed to the works of the poet. They were evidently intended to ridicule Sir Charles Scarborough, Cowley's friend, but were neither remarkable for point or humour. Mr. Wright presented a drawing of a very curious stoup for holy water, preserved in the church of Tretire, near Ross, in Herefordshire. It had evidently been shaped by some mediæval mason out of an altar dedicated to the deity Trivius, the protector of crossways, a portion of the inscription being left by the person who had converted it into its present form. The inscription appears thus:—

DEO TRIV. . .  
BECCICVS DON  
AVIT ARA(M)

The Hon. R. C. Neville exhibited several fine fibulæ, and two small pails, formed of wooden staves, and hooped with metal, the produce of excavations conducted by him in a cemetery of the late pagan period, discovered at Wilbraham, in Cambridgeshire. A vast number of skeletons had been discovered, with the usual accompaniments of knives, spear-heads, and umbones of shields, indicative of the Teutonic mode of sepulture. Mingled with these were many urns containing burnt human bones. A report was read from Mr. Oldham, who, in conjunction with Professor Owen, had examined the skeletons, the result of which was, that the great majority were those of males of robust forms and of ample proportions. Mr. Neville promised the meeting, on the 15th of January next, a further exhibition of the remains discovered. Mr. Roberts communicated some interesting particulars as to the mode of transportation of prisoners taken in the rebellion under Monmouth. It appears that offenders of the humbler grade were conveyed to the plantations, and there sold as slaves, while those of better rank were heavily fined and banished the country for a period of ten years. The price obtained by the traffickers in their countrymen was 1550 pounds weight of sugar per man! Among those of the first-mentioned class was a carpenter named John Coad, whose narrative has, we believe, been recently published. Among the latter was Mr. Azariah Pinney, the son of the Rev. John Pinney, the parson of Broadwinsor. This gentleman joined the Duke of Monmouth, and being among the numerous prisoners taken by the king's troops, was sentenced to death, but was subsequently given to Nipho, the Queen's secretary, who received the sum of 65*l.* for his ransom. In the island of Nevis, to which he was shipped, Mr. Pinney, being his own master, joined a mercantile firm, and became a prosperous merchant. The Revolution, four years afterwards, changed the fate of all the exiles. Coad returned to his native country, and Mr. Pinney died in London in the early part of the last century.



## MEETINGS FOR THE ENSUING WEEK.

- Monday.**—Entomological, 8 p.m.  
 — School of Mines, 1 p.m.—(Professor E. Forbes on Natural History.)—(Professor Smyth on Mining, 3 p.m.)
- Tuesday.**—Pathological, 8 p.m.  
 — School of Mines, 11 a.m.—(Professor Hunt on Mechanical Science.)—(Dr. Percy on Metallurgy, 1 p.m.)—(Professor Ramsay on Geology, 3 p.m.)
- Wednesday.**—Geological, 8½ p.m.  
 — Society of Arts, 8 p.m.—(Dr. Lyon Playfair on the Chemical Principles involved in Manufactures.)  
 — School of Mines, 11 a.m.—(Professor Playfair on Chemistry.)—(Professor Smyth on Mineralogy, 3 p.m.)
- Thursday.**—Royal, 8½ p.m.—(The Bakerian Lecture.)—(Professor Wheatstone on Binocular Vision, with Illustrations.)  
 — Antiquaries, 8 p.m.  
 — Literature, 4 p.m.  
 — School of Mines, 11 a.m.—(Professor Hunt on Mechanical Science.)—(Dr. Percy on Metallurgy, 1 p.m.)—(Professor Smyth on Mineralogy, 3 p.m.)
- Friday.**—Astronomical, 8 p.m.  
 — School of Mines, 11 a.m.—(Professor Playfair on Chemistry.)—(Professor E. Forbes on Natural History, 1 p.m.)—(Professor Ramsay on Geology, 3 p.m.)
- Saturday.**—Medical, 8 p.m.  
 — Botanical, 4 p.m.

## FINE ARTS.

J. M. W. TURNER, R.A.

(Continued from our paper of last week.)

In glancing over a list of Turner's pictures exhibited at the Royal Academy, amounting to two hundred and fifty in number, and ranging over a period of sixty years, it is curious to trace the evidences of his course of thought. In some of his earlier examples, before he had gained the honours of the Academy, we find him making use of the architectural knowledge acquired, along with Girtin, in working for Powden. This led to his being selected in 1808 for the Academic Professor of Perspective, and his drawings consisted chiefly of abbeys, churches, castles, palaces, and gentlemen's seats, with an occasional subject of a more imaginative kind, such as 'Moonlight, a study at Millbank,' a small picture of great beauty and transparency, and of deep tone. Turner's disjointed and diffuse manner of conversation rendered him, however, little qualified for the lecture room. Although he retained the office of Professor of Perspective until 1837, he did not lecture more than two or three years out of the thirty, which caused occasional dissatisfaction. Wilkie jokingly dubbed the Professor R. A., P. P. In 1798, Turner began to develop more of poetry in his works. He now exhibited his 'Morning amongst the Coniston Fells,' with a quotation from Milton, and 'Dunstanburgh Castle, sunrise, after a squally night,' with a quotation from Thomson's Seasons; and indications of poetical yearnings may be traced even in the treatment of his architectural subjects. There is also a leaning to subjects requiring dark and sombre hues, as in 'Warkworth Castle on the Humber, storm approaching at sunset,' and 'Dolbadern Castle,' painted in the deepening gloom of twilight. Then followed 'The Fifth Plague of Egypt,' exhibited in 1800, and it is not difficult to imagine the whirlwind of thunder and rain, and the fire that ran along the ground, that were generated in the vivid imagination of the painter. In this year Turner was employed by Mr. Beckford to paint five views of Fonthill Abbey, and being now an A.R.A., he sent his full complement of eight pictures to the exhibition, and removed from Hand Court, Maiden Lane, to a more spacious residence in Harley Street. From this period he entered upon a wider and more varied field. In 1801, he exhibited 'Dutch Boats in a Gale, fishermen endeavouring to put their fish on board,' 'The Army of the Medes destroyed in the Desert by a Whirlwind,' 'London, autumnal morning,' 'Pembroke Castle, South Wales, thunder storm approaching,' 'St. Donat's Castle, South Wales, summer evening,' and 'Chapter House, Salisbury,' than which it would be difficult to imagine a list of greater variety from a single hand. These procured him the honour of being elected an Academician, though

he presented his 'Dolbadern Castle,' painted two years before, as his diploma picture. We think, nevertheless, that it was hardly worthy of him.

The artist's productions were now of a more ambitious class, and he may be said to have established a fame, peculiarly his own, as a painter of wild and vigorous imagination, carrying landscape art to a point it had never before reached as a vehicle of thought and poetry. Turner met, however, with considerable opposition. His style was ridiculed by some as the white-and-yellow school. The accomplished Sir George Beaumont, himself a landscape painter of amateur celebrity, and other bigoted admirers of the old masters, regarded him as an innovator calculated materially to injure art; and Wilkie, who painted on the model of Teniers and the Dutch school, and associated tone with great depth and force, lamented that Turner was "getting into a weak vapid manner of painting." Wilkie and Turner were like the opposite poles of a magnet. No two painters could have been more opposed to each other in style at that time, or less likely to agree in their opinions of art. There was, however, no feeling of rivalry between them. Wilkie would have set Turner right, but, fortunately for the world, he was incorrigible. He had always a remarkable confidence in his style, and the more it was opposed, the more he persevered in it. The titles of Turner's pictures now indicated that they were painted with some determinate characteristic effect. He began to indulge more in classic subjects, such as 'Narcissus and Echo,' 'Mercury and Herse,' 'Apollo and Python,' and 'Chryses,' and it is well known with what force of imagination, and with what mystery of grandeur, these efforts of his genius were created. In 1809, Turner exhibited a picture with the odd title, 'The Garretter's Petition,' with some lines in the catalogue that were possibly his own, and at a later period favoured the public with extracts from an alleged manuscript, entitled 'The Fallacies of Hope,' which grew more eccentric year by year, and elicited many a smile from his brother artists. No such manuscript has, however, been found among his effects, and we believe there is little doubt but that the aspirations of Turner's muse were confined to the Academy catalogue. During the next few years, his most remarkable pictures were 'The Deluge,' his celebrated 'Dido and Æneas,' the 'Fall of Carthage,' and the magnificent 'Gale at Sea,' painted for Lord Stafford as a companion to an eminent picture of Vandervelde, in the same gallery. He also produced about this time his wonderful work of poetical terror, 'The Guard Ship at the Nore,' and in 1812, his sublime work, differing entirely from any of his former productions, 'Hannibal crossing the Alps in a Snow Storm.' This was followed in 1813, as if to show his mastery over the same element in different phases, by a quiet rural English 'Frost Scene,' equally original in its treatment as the former. Archdeacon Fisher, writing to Constable concerning one of his best landscapes says: "I have heard your great picture spoken of here by no inferior judge, as one of the best in the Exhibition. It is a great thing for one man to say this. It is by units that popularity is gained. I only like one better, and that is a picture of pictures, 'The Frost,' by Turner. But then you need not repine at this decision of mine, you are a great man, and, like Buonaparte, are only to be beaten by a frost." Both these fine pictures are in the Artist's Gallery, in Queen Anne-street. In 1823 he exhibited his magnificent 'Bay of Baize,' a work carried to the highest pitch of refinement in the management of atmospheric tints, which added materially to his reputation, though similar effects had been exquisitely produced in some of his water-colour drawings. Even the public, who little understood or appreciated Turner, were struck by its fairy-like and illusive charm, and it was said that, not satisfied with the real world, he had created a beautiful one for himself. In 1829, he produced his gorgeous 'Ulysses deriding Polyphemus,' of which it was difficult to determine whether it was more characterised by its magnificent conception or by its daring colour. As if in derision of the vulgar gossip elicited by

this truly glorious work, he presented in the following year a most eccentric amalgamation of colour, entitled 'Jessica,' and we cannot but think that he laughed at it himself. Along with it was exhibited his 'Palestrina,' a charming aerial production of silvery tone, vying in atmospheric beauty with 'The Bay of Baize.' In the next year he exhibited the freshest and most life-like piece of daylight that he had yet produced, 'Admiral Van Tromp's Barge at the entrance of the Texel,' and in the year after, a somewhat eccentric picture, entitled 'Watteau, a study by Fresnoy's rules,' which caused a great deal of merriment among the artist's detractors. This little picture was, perhaps, the extremest type of the white school that Turner ever painted, and was intended to show artistically that white in its purity can be used either to make an object retire or to bring it near. The point was illustrated by presenting a distant white building through an open window in contact, so to speak, with an equally white object in the room. As an experiment, it was a happy idea. In other respects we are almost tempted to think the picture was meant as a laugh at the public. This ridicule was, however, held in check by the exhibition at the same time of more than one picture in the manner of 'Van Tromp's Barge.' In the following year, Turner exhibited 'Van Tromp returning after the Battle off the Dogger Bank,' with his sails in tatters, the whole wildly and picturesquely treated; and with it appeared two works commencing that brilliant series of Venetian views in which he afterwards, at frequent intervals, appeared to revel. Affording, as they did, so much of what his art at that time demanded in bright skies, in glancing waters, and varicoloured architecture, no wonder that he loved them; but in the facilities they afforded for introducing those infinite varieties of brilliant tints in which he gloried, if only to show his mastery over the world of atmospheric effects, we believe he was led in some measure into a looseness of drawing in detail, which has been felt by his warmest admirers, in his later examples of this class. The best of his Venetian views are, perhaps, his 'Approach to Venice,' 'Going to the Ball,' and 'Returning from the Ball,' in the possession of Mr. Windus. The last-named picture is a most marvellous piece of colouring, and the effect truly magical. Mr. Munro also possesses two fine pictures of this series. It was Turner's whim to name some of these Venetian pictures in a manner to denote some grand historical work, and great was the disappointment of the connoisseur at finding nothing but some obscure dab to indicate what he came industriously to seek. Yet, in one of his water-colour drawings of the 'Bellerophon,' to illustrate the 'Life of Napoleon,' the Emperor's cocked-hat and general characteristics are indicated, by a minute touch of the brush, with a truthfulness that it would be impossible to doubt. The identity is undeniable. When his picture of 'Hail, Rain, and Speed,' was in the Exhibition, the thought struck him on one of the varnishing days, to put in a hare running before the train. It was the mere touch of the brush, but the zoological identity of the timid runaway was truly a marvel. Turner's larger figures have been much abused. Few, however, who know the artist by his later indistinct pictures, can form any idea how admirably he painted figures at an earlier period of his life, always giving the general forms and expressions with great effect, notwithstanding their deficiency in finish.

The next in the list of pictures of particular interest is 'The Burning of the Houses of Lords and Commons,' the second of the same subject, and we refer to it more for the sake of noticing the rapidity with which Turner worked. This picture was almost entirely painted on the walls of the exhibition. His facility at this period of his life was astounding. He would frequently send his canvas to the British Institution with nothing upon it but a grey ground-work of vague indistinguishable forms, and finish it up on the varnishing day into a work of great splendour. Likewise at the Academy he frequently sent his canvas imperfect and sketchy, trusting entirely to varnishing



days for the completion of his picture. It was astonishing what he accomplished on those days. For the information of such of our readers who are not acquainted with the rules of the Academy in this respect, it may be as well to explain that when the exhibition is arranged, four days are allowed to Academicians, and one to general exhibitors, to touch and varnish their pictures. Turner was always the first at the Academy on these occasions, arriving there frequently as early as five o'clock, and never later than six, and he was invariably the last to quit in the evening. He might be seen standing all day before his pictures, and though he worked so long he appeared to be doing little or nothing. His touches were almost imperceptible, yet his pictures were seen in the end to have advanced wonderfully. He acquired such a mastery in early life that he painted with a certainty that was almost miraculous. Although his effects were imperceptible on a near inspection of the picture, he knew unhesitatingly how to produce them without retiring from his work to test the result. He was never seen, like Sir Thomas Lawrence and others, to be perpetually walking, although his pictures were scarcely intelligible to the spectator, except at a particular focal distance. And what was equally extraordinary, he would, while occupied upon one picture, run off to another at the same time. His mind would compass simultaneously the requirements of two or even more pictures at the same time. While painting one, he would suddenly turn away on the thought of some desideratum in another.

Among the pictures which awaken pleasing recollections at a later period is 'The fighting Temeraire tugged to her last berth,' now in his gallery in Queen Anne-street. The majesty and beauty of this picture, in its lurid effect of sun-set mingled with the smoke of the steamer, has been admired by all the world; and we are not sure whether it did not latterly supersede the 'Building of Carthage' in the artist's own estimation. Turner never stood so well with the public as in this year, 1839. The feeling excited by the 'Temeraire' was well supported in the same exhibition by his 'Ancient Rome,' and many considered it a better picture. These were followed by his 'Slavers throwing overboard the dead and dying,' with its horribly lurid and ghastly hue; and in 1842 appeared that affecting tribute to the departed Wilkie, his 'Peace-Burial at Sea,' which Turner retained in his gallery. With this was also exhibited, as a companion, that eccentric picture, intended to illustrate an episode in the life of Napoleon, 'War—the exile and the rock-limpet.' With one grand exception of a Venetian scene, a year or two afterwards, we incline to think that his later works exhibited some diminution of power. His eye and hand appeared to be less and less capable of coping with details. This, however, is still a matter of opinion. Some of Turner's admirers will not allow that he showed any manifestation of weakness in his latter days, but declare, on the contrary, that one of his very last pictures, 'Mercury sent to admonish Eneas,' exhibited in 1850, and painted when he was in his 77th year, is among the finest of his productions.

During this long life the pencil was Turner's only thought. His perseverance and assiduity were indomitable. In addition to the pictures exhibited at the Royal Academy, he painted several hundreds of water-colour drawings for engravings to illustrate books, all finished with a degree of minuteness and distinctness, that few who knew him only by his oil paintings would give him credit for. They did more indeed for his reputation than his oil pictures, for contemporary with these his style in oil began to change. He indulged more freely in the use of primitive tints, and consummate as was the skill with which he used them, exciting the admiration of many to the highest pitch of enthusiasm, they were yet as *caviare* to the multitude. There can be no doubt that a still greater elaboration of the same principle, founded as it is in nature, might have refined them into a neutrality of effect that would have been pleasing to the ordinary beholder, while they retained for the artist and connoisseur all that has made his name so great

among them as a colourist. A year or two since, Mr. Thackeray made light of Turner's style in the columns of 'Punch,' by drawing some obscure outline, signifying nothing, as an example of the master. Shortly afterwards he was introduced to the gallery of a well-known connoisseur, especially rich in his pictures, both oil and water-colour. "Astounding!" said the author of 'Vanity Fair'; "I will never abuse Turner again." It has been said that Turner was very much indebted for his fame to the engravers. But engravers were equally, if not more, indebted to him. It may be argued that the benefit was mutual; let it be borne in mind that the painter was the one original source of those creations which the engravers, who were many, copied with so much skill and delicate elaboracy in the plate. And the improvement that a plate would acquire from the artist's pencil-touches of the proof was astonishing. An engraver might fail to bring out the artist's meaning of portions of the picture in a first impression; but all these were made intelligible afterwards. In a proof impression of a plate lately submitted to us, the engraver had failed to discern the distant representation of a village at the base of a hill, and had substituted some unintelligible markings. Turner had run a heavy pencil line into the margin of the paper to indicate that these were 'houses,' and the miniature village seemed to come into the focus of vision as if by magic. Look closely at Turner's pictures, and a few patches and dashes and streaks only are visible, seeming almost an unintelligible chaos of colour; but retire from the canvas, and what magnificent visions grow into shape and meaning. Long avenues lengthen out far into the distance, and sun-clad cities glitter upon the mountain, while cloud-illuminated space presents itself to an extent that is inconceivable, manifesting a grandeur of conception and largeness of style that must serve to demonstrate and glorify the genius of the painter to the end of time.

It is not easy to estimate the loss of Turner's works from the walls of the Academy, where for so many years they have exercised an influence upon the pictures, not only of the landscape painter, but of all that were hung in contact with them. Brilliancy was at all times a remarkable characteristic of Turner's colouring. When, at the annual Academy dinner, the gas was turned on, as is customary on the Sovereign's health being drunk, his pictures shone like so many suns upon the walls. While other meritorious works looked flat in comparison, there was an effulgence in Turner's that seemed to grow upon the observer, making the contrast more apparent. "They seem to represent so many holes cut in the wall," said a veteran connoisseur, at one of these art-festivals, "through which you see nature." This observation was probably suggested, however, by one made some years before by Northcote. Turner's pictures were always the terror of exhibitors, from showing whatever were the defects in colour of those placed near to them. Northcote had a dark picture in the exhibition, and was very angry with the arrangers for putting a bright one of Turner's immediately below it. "You might as well have opened a window under my picture," said the painter. The compliment was as handsome as it was unintentional. But even Turner has himself complained of other pictures putting his down. In 1827, when he exhibited his 'Rembrandt's Daughter,' with a red robe, it happened that a portrait of a member of Dublin University was hung alongside of it, with a college gown that was still redder. Upon finding this out on varnishing day, Turner was observed to be very busy adding red lead and vermilion to his picture, in order to out-rouge his neighbour in brilliancy. "What are you doing there, Turner?" remarked one of the arrangers. "Why, you have check-mated me," said the painter, pointing to the university gown.

With a few additional remarks on the person and character of the great artist we must bring our memoir to a close. Turner was a short stout man, somewhat sailor-like, with a great deal of colour in his face. He was cheerful and sociable, enjoyed a joke, and was fond of dining out. He

gave, however, no dinners himself. No one ever visited him. This, coupled with the knowledge of his saving habits, and general love of money, led to his being considered a miser, but his will, which was made twenty years ago, and is very much to his honour, shows that he amassed riches for a noble purpose. Nearly the whole of his fortune is left for the foundation of some almshouses for decayed oil-painters, and it is believed that he has been working for this object for many years. It appears to have been a point of high ambition with him to be identified with the establishment of such an institution, and he has directed 1000*l.* to be expended in the erection of a monument to his memory in connexion with it. He purchased a piece of ground at Twickenham, for the purpose of erecting these almshouses twenty years ago, at the time of making his will, designing that this glorious memorial of his genius should be raised amid the beautiful scenery of that locality. The only remarkable circumstance attending the bequest is, that he should exclude water-colour painters from participating in its benefits. His oil pictures, comprising forty to fifty of his finest works, are left to the National Gallery, on condition that within ten years a room be set apart exclusively for their reception. Among them are the renowned 'Hannibal,' the 'Hail, Rain, and Speed,' the two large pictures of 'Carthage,' the 'Temeraire,' the 'Burial of Wilkie,' an early picture representing a 'Frosty Morning,' remarkable for its truthful effects, and his celebrated 'Death of Nelson,' the quarter-deck of the ship filled with figures, and the finest representation of a sea-fight that was ever painted. His stock of water-colour drawings and engravings, which is of great value, will be sold; he always bargained for fifty first proofs of every plate that was engraved, and many of these are now extremely rare. Several anecdotes have been told of his love of money, yet he was always independent in the sale of his pictures. A publisher once applied to him for the 'Temeraire,' and refused an offer of it at 250 guineas; Turner subsequently declined an offer of 700 guineas for it. It was not often that he would sell a picture at all after it had been once refused.

We have said that one element in Turner's success was his indifference to praise. Though proud of his works, he was not a vain man. His reputation never suffered from the disappointments arising out of a premature desire for fame. He was not pleased with Mr. Ruskin's superlative eulogies. Had the author of 'Modern Painters' written with less violent enthusiasm, his opinions would have had more weight. "He knows a great deal more about my pictures than I do," said Turner; "he puts things into my head, and points out meanings in them that I never intended." It was not easy to draw his attention to the admiration of his own pictures. A well-known collector, with whom the artist had long been intimate, once invited him to be present at the opening of a new gallery, in which the principal pictures were from his pencil. To the disappointment of the connoisseur, Turner scarcely noticed them, but kept his eye fixed upon the ceiling. It was panelled and neatly grained in oak. "What are you looking at so intently?" said the host. "At those boards," was the reply; "the fellow that did that must have known how to paint." And nothing would induce him to turn to the magnificent pictures that sparkled on the walls. He never talked about his own pictures, but would occasionally give hints to other artists; and when these were adopted, they were always certain improvements. We never heard of his saying anything, however, that would give pain, and he felt keenly the ignorant criticisms and ridicule with which his own pictures were often treated.

Since our announcement that a portrait of Turner in oil had been surreptitiously made by Linnell, another has come to light. Mr. Charles Turner, A.R.A., his oldest and most constant friend, was so desirous of securing a likeness of the great painter, that he offered to pay Sir Thomas Lawrence, or any other artist that Turner should name, if he would only consent to sit, but he was not to be prevailed upon to do it. Mr. C. Turner was, however, determined to have a likeness of his valued friend at all



hazards, and availed himself, from time to time, of every opportunity of collecting memoranda for the purpose. He at length obtained a most characteristic portrait of his friend in oil, small half-size, in the act of sketching. The singularity of his dress and figure have been scrupulously attended to, and it has been pronounced by Sir Charles Eastlake, Mr. George Jones, Mr. Alfred Chalon, Mr. John Chalon, Mr. David Roberts, Mr. Willmore, and other friends of the great deceased, who have seen it during the past week, to be an admirable and faithful likeness. It will be gratifying to Turner's friends to know that Mr. C. Turner intends to engrave the portrait immediately.

The remains of the great landscape painter were deposited in St. Paul's Cathedral on Tuesday, near Sir Joshua Reynolds, and between Barry and Sir Christopher Wren. It was by his own desire that this place was selected, permission being granted by the Dean and Chapter, on the official request of the Royal Academy. Parts of the service were beautifully chaunted by the choir, and Archdeacon Hale, the Canon-Residentary, presided at the ceremony. The concluding portion of the service was solemnly and most impressively read in the crypt by the Dean, himself a poet, and one of Turner's warmest admirers. The funeral was attended by all the distinguished Academicians, as well as by numerous friends and amateurs in art. On the coffin the age of the deceased was marked seventy-nine, the register of his baptism is, however, dated, as we mentioned last week, May 14, 1775.

The Council of the Royal Scottish Academy have lately issued their twenty-fourth annual Report, in which a gratifying statement is given of the position and prospects of that distinguished institution. A prize, to be called the Keith prize, has been placed at the disposal of the Academy by Sir David Brewster and Dr. Keith, as trustees of the late Mr. Keith of Dunottar, to be given triennially to the best student of the school. A copy of 'The Crucifixion,' by Rubens, by Mr. Reinagle, R.A., one of the finest ever made, has been presented by Mrs. Robertson of Ednam. The President, Sir John Watson Gordon, has offered to paint, and to present to the Academy, portraits of the Lord Advocate Rutherford, Sir J. G. Craig, M.P., and Lord Cockburn, whose public services in behalf of the Academy he proposed thus to acknowledge. This offer, so honourable to all parties, is, we believe, now being carried into execution.

Ward's picture of 'Louis XVI. in Prison,' has obtained the Heywood gold medal, and also the hundred guinea prize offered this year by the Manchester Institute of the Fine Arts.

The new government of France, in imitation of that of the great Buonaparte, announces its intention of liberally encouraging the fine arts. As a beginning, it has directed the Prefect of the Seine to spend 16,000*l.* in decorating the new church of Sainte Clotilde, Place Bellechasse, with paintings, statues, &c., and in painting the ceilings of some of the principal saloons of the Hôtel de Ville. These undertakings will enable commissions to be given to about forty artists. Amongst the painters and sculptors who have already accepted, are Horace Vernet, Chopin, Pradier, Cogniet, and others of distinction.

Additions to the Louvre at Paris continue to be made. Five new *salles*, containing drawings by Prud'hon, Géricault, Isabey, Gros, David—miniatures by Madame de Mirbel—and sketches by other distinguished artists, have just been opened. Amongst the drawings of Prud'hon, is the first sketch of his celebrated picture of 'Justice pursuing Crime.'

The Paris papers say that it is intended to place a magnificent *quadriga* on the Arc de Triomphe, at the Barrière de l'Etoile, and that the car is to contain a statue of Napoleon, in his imperial robes, ten feet high, with another of Victory crowning him.

# MUSIC.

M. JULLIEN is at Edinburgh, giving a series of his popular concerts, with Bottesini, Sivori, and a host of performers, including Collinet, Remusat, Koenig, Prospere, Lavigne, Lazarus, Baumann, and others of eminence. As vocalist he has a young lady whose singing the Edinburgh public will hardly appreciate after such a puff upon the natives as M. Jullien's announcement of—'Miss Cicely Nott, who has this season created an extraordinary sensation at the Theatre Royal, Drury Lane!'

The New Hall of the St. Cecilia Society, at Edinburgh, was opened on the 20th of December, with a private amateur concert, given for the benefit of the widow of the late Dr. Joseph Mainzer. We rejoice that the inauguration of the Hall was connected with so praiseworthy and generous an object. By such a tribute to the memory of departed worth, and such aid to the comfort of the living, the New Hall has received a true consecration. The concert was eminently successful. Among the volunteers were some of the highest professional names, as well as the most distinguished amateur musicians in Scotland. The Chevalier Neukomm was among the first to offer his services, and there were professors of the university, and eminent lawyers and physicians among the performers. Miss Rainforth, who seems to be established as a favourite in Edinburgh, was among the vocalists. With the music of Croft and Handel, and other masters, a specimen of Mainzer's own, 'The Night Song,' was given by the pupils of the classes of the Association. We shall be glad to hear of the prosperity of the St. Cecilia Society, which has to us an interest from its historical associations, as well as from its standing in the musical world.

Our letters from Paris mention that a new five-act opera, founded on the legend of the Wandering Jew, is to be brought out very shortly at the Académie Royale, Napoléonienne, Imperiale, Nationale—or whatever may be its right name under the new political régime. They record the reproduction of Grisar's *Les Porcherons* at the Opéra Comique, with undiminished success. They state that Duprez is about to open classes of singing for *artistes* and amateurs. They announce that several grand concerts were on the *tapis*—amongst them, one by Henri Hertz, who has just arrived from California. They speak rather favourably of Madame Tedesco's *début* as *Fides* in the *Prophète*—though she is represented to have laboured under great disadvantage owing to the emotion caused by the receipt of intelligence that she had lost all her fortune, and that of her numerous family, by the failure of an American banker. And finally, our letters dwell at some length on the musical albums, which as usual, at this period of the year, have made their appearance in shoals, and with more or less costly style of decoration. They contain, as usual, *chansonnettes* and *romances*, and airs professing to be original both in poetry and music. Those of Godefroid, Loisa Puget, and Etienne Arnaud, are very favourably spoken of.

Savelli's new opera, *Camoens*, was performed for the first time at the Royal Theatre, Turin, on the 25th. The principal *artistes* were Signor and Madame Ferri, and Signor Baucardé. The music was generally pronounced good; nevertheless, the performance was not very loudly applauded, on account, it would seem, of some embarrassment in the *artistes*, who had been hurried to the task without sufficient rehearsals. The opera was followed by Cortesi's ballet, *Fausto*. Mercadante's opera, *Il Giuramento*, has been brought forward with success at the Teatro Nazionale, the chief *artistes* being—the soprano, Madame Morra; the contralto, Madame Luchini; the tenor, Signor Tamaro; and the basso, Signor Barbatì.

M. Rungenhagen, for thirty-six years the director of the Royal Academy of Music at Berlin, died lately, aged 73. He was a pupil of Benda and Bach. He has himself trained many excellent artists, especially Lortzig, whose early death the musical world had recently to deplore. The funeral

of Rungenhagen was celebrated with great pomp, and chaunts and dirges by a large choir were sung. Most of the profession of the university, and the chief men of science and art in Berlin attended.

We learn from Vienna that Grisar's amusing opera comique, *Bonsoir, M. Pantalon*, which obtained remarkable success in Paris, has completely failed in that city. From Madrid we hear that Cerito is dancing with immense success, and that Alboni is shortly expected. It is added that the new French theatre is doing exceedingly well.

# THE DRAMA.

IN the Christmas week pantomimes and burlesques take precedence, by virtue of the season, over every other species of dramatic production, and although we must record the successful *début* of Miss Fitzpatrick at DRURY LANE, in *Letitia Hardy*, in the *Belle's Stratagem*; of Mr. Walter Lacy, at the STRAND, in a new piece; and announce Miss Glyn's performance of *Lady Macbeth*, or say a word or two on the introduction of the Bateman children at the former theatre, it is to the Christmas entertainments, *par excellence*, that we must direct our special attention. That these exhibit great ingenuity and talent we do not deny, or affirm that they are not equal to the productions of former years; but they certainly present fewer and less strikingly salient points, have less originality both in conception and treatment, and have achieved no success that marks them as likely to take very strong hold on public attention.

At DRURY LANE Mr. Morton has made little use of Hogarth in his treatment of the subject of the *Idle and Industrious Apprentices*. The pantomime, *Harlequin Hogarth*, takes little more than the idea from the great painter. After an introduction of the usual sort, a contest between *Industry* and *Idleness*, we are presented with the arrival of the two youths in the persons of the Messrs. Payne, at the city side of Blackfriars' Bridge, in 1751, (nine years, by the bye, before its construction,) and scenes of their arrival at their master's house, their double-bedded room, the thieves' kitchen, the shop, and the warehouse, afford occasion for the development of their strongly contrasted individualities, till an attempt on the part of the bad one to carry off his master's daughter is thwarted by the good one, and leads to the customary pantomimic changes. One scene, depending upon Mr. Payne, gave this clever artist an excellent opportunity of exercising his peculiar talents; it is one in which he opens and gets into order the shop, and attends to a rush of customers, all of which he did with so much really humorous exaggeration, and yet neatness and truth, as to remove his acting far out of the class of mere buffoonery. The scene in which the change takes place, described as the Fairy Beehive, is a pretty piece of arrangement and colour, and introduces a graceful ballet. Perhaps the best scene in the harlequinade is the one founded on Bloomerism. If we are to judge by the cold manner in which an allusion to the state of affairs in Paris was taken, the Chamberlain had no reason to be apprehensive of the effect of political enthusiasm, in relation to passing events. The concluding scene, announced with so much parade, as one produceable by the resources of no other theatre, turned out to be a badly painted view of the interior of the Crystal Palace. Mr. Marshall is the *Clown*, but does not realize the anticipations that may have been formed from his performance of characters of grotesque action when at the Lyceum. Mr. J. Marshall was a graceful *Harlequin*, and Miss Palser lively as *Columbine*.

The most striking feature in Messrs. Brough's *Princess Radiant*, at the HAYMARKET, is the greater frequency and boldness of the allusions to passing events with which they have sprinkled their version of the 'Fleur d'Épine,' than are to be met with in the other burlesques of the present season. They have constructed a very pleasing piece out of the complicated story of the original, and the audience, we should think, would have understood the intricacies of the plot even better without the tedious introductory scene given in the character



of Count Antoine Hamilton himself. The idea of the stupid witch is a good one, and the scene which passes in her hut one of the most comic of the season. The effect of the luminous hat is managed with considerable ingenuity; indeed, the whole of the scenery and stage arrangements show great improvement in that department, which has now for some years been more and more attended to at this theatre. The story is departed from in the second act, perhaps more than was necessary, although the conversion of the *femme more* into a *Bloomer* gives opportunity for varying the effects, and occasion for broad fun that enlivens the concluding scenes of the drama, which would be improved, we venture to hint, by the omission of a piece of vulgarity, meant, probably, as it proves to have done, to please the galleries. We must also express our disapprobation of a dirge which is played at the opening of the second act, as being too much like the solemn music of the 'Dead March in Saul.'

At the PRINCESS'S the subject of *Billy Taylor* has been successfully treated with skill and a due regard to its original whimsical absurdity and its pantomimic capabilities. The exaggeration of the stage conventionalities of nautical life is extremely well managed, and the mixture of elegance with rude splendour and grotesque effects at once agreeable to the eye and mirth-provoking by contrast. Flexmore, the clown here, is not of the Grimaldi school, but has real humour and extraordinary activity and neatness, with considerable comic expression. The pantomime scenes are well arranged, especially a view of house-tops, where a good deal of comic business takes place, ending with a wholesale slaughter of cats and irruption of bed-gowned and disturbed sleepers.

At the LYCEUM, Mr. Planché has been less happy than usual in his treatment of the *Biche au Bois*. It is impossible to avoid comparing his tame production with the fanciful fairy spectacle of the same name at the Porte St. Martin. Neither the dialogue nor the selection of music is so good as those in former pieces, and there is a deficiency of comic character. Nevertheless its success was very great, and deservedly so; for although not forcible or broad, it is gracefully written, and is a vehicle for perhaps the most beautiful scenery ever painted. A chamber hung with point lace, a fairy garden with its brilliant and myriad tinted foliage, harmonizing exquisitely with the amber-coloured dresses of the *corps de ballet*, and a sylvan landscape, are especially to be noticed. The concluding scene of the fairy pine-apple, although beyond parallel gorgeous, is not equal in ingenuity and beauty of motion to Mr. Beverley's previous efforts in the same style. The piece altogether exhibited that perfect taste and combination of splendour with harmony of colour that have made the LYCEUM spectacles so popular and attractive, while they must contribute to cultivate the eye of every one of the crowds that are dazzled with their beauty.

At the ADELPHI, Mr. Tom Taylor has almost abandoned the beautiful and simple narrative of *Little Red Riding Hood* for a mere common-place melo-dramatic story, not containing so much of the spirit of the original fiction as the old SADLER'S WELLS melo-drama of the same name. Yet he has very skilfully adapted his subject to his materials, and as an Adelphi burlesque, to be acted by the favourites of that theatre, and appreciated by the Adelphi audience, his version of the old nursery story is excellently done. The writing of the piece is admirable, and an agreeable homogeneity of effect is produced by confining the subjects of the scenery to the Rhine and its banks; while the *moyen-âge* dresses are particularly well adapted to stage effect. The concluding tableau is splendid and ingenious.

The principal dramatic event of the week at Paris has been the reopening of the Théâtre de la Porte St. Martin, under the management of M. Marc Fournier, who possesses reputation both as author and manager. The opening piece was a grand five-act drama, called, *L'Imagier de Harlem*, of which Costar, whom

the Dutch allege to be the real inventor of printing, is the hero. It is of enormous length, has a good deal to do with his Satanic majesty, is very incomprehensible, and is embellished with striking scenery and effects. Gerard de Nerval, the well-known author, and Mery, the Marseilles poet, have produced the thing; but they have often done better. As Shakspeare has sometimes done, they have mixed poetry with prose and prose with poetry; but the French drama does not admit such liberties to be taken, and the result to the hearer is decidedly disagreeable.

The intention of the French government to grant money-prizes to the authors of the best plays of a moral character has already been mentioned. The hope of securing the cash has effected a sudden and remarkable change in a class of gentry whom nobody suspected of being capable of conversion—the Parisian *vaudevillistes*. Incredible though it may seem, the fellows have actually become moral. And this very week, in their new capacity of moralists, they have brought out *Le Bon Ouvrier* at the Vaudeville Theatre, and *Les deux Prudhommes*, at the Variétés, both of which are brimful of the purest sentiments and the most edifying examples.

A new play, *Fremdes Glück*, (another's happiness,) by Mr. Gutzkow, the most distinguished melo-dramatist of Germany, has been offered to, and accepted by, the royal theatres at Dresden and Berlin.

#### FOREIGN CORRESPONDENCE.

Paris, December 31st.

THE week in which New Year's Day falls is always a dull one, in a literary point of view. People are so busy in buying presents, making visits, giving and receiving congratulations, complimentary hand-shaking and kissing, that they have no time to think of anything else; and publishers and booksellers know so well that the only species of literature in demand is that which is enclosed within gorgeous or gaudy bindings, and ornamented with splendid illustrations, that they thrust all recently-published books aside, and produce no new ones. There is certainly no period in the year in which such an immense mass of books is purchased as on the approach of *le jour de l'an*. The amount disbursed is estimated at from 40,000*l.* to 60,000*l.*; and yet only a very small portion indeed of the money finds its way to the poor author, the lion's part being taken by the binder, the printer, and the stationer, and the publisher dipping deep into the rest.

Proprietors of newspapers, and journalists, authors, and publishers, printers and stationers—all, in short, who are interested directly or indirectly in the literary vocation, are waiting, with mingled curiosity and alarm, for the new laws on the press which it may please the potential Dictator, Bonaparte, to issue for the guidance of his abject people. Until then pens are idle, and the printing-press but little occupied. Obligated to refrain from political discussion, the daily newspapers (with the exception of the *brace* or so which support the government), are the produce not of the pen but of the scissors; each one being constrained to content itself with cuttings of official decrees from the 'Moniteur,' and of harrowing accounts of old women knocked down by omnibuses, and dreadful accidents, and horrible murders, and daring thefts, from its provincial contemporaries. The semi-literary, semi-artistic journals are keeping themselves as quiet as possible, and are consequently very dull. Authors do not write, for they cannot tell whether any liberty will be allowed them or not, and for the same reason publishers will not hear talk of the purchase of a manuscript. It is much to be wished, on every account, that the new press laws should be made known without delay. Interested parties would then be able to decide whether to keep to their present calling or to endeavour to strike out some new means of existence.

*Apropos* of Louis Bonaparte and literature, it may be stated that no ruler of France, in modern times, has shown such disregard to literary men as

he. King Louis XVIII. patronized them royally—Charles X. pensioned them liberally—Louis Philippe gave them titles and decorations freely, and was glad to have them at his receptions—the princes, his sons, showed them all possible attention; but during the whole time Louis Bonaparte has been here, he has not only taken no official notice of them, but has not even had the decent civility to send them invitations to his *soirées*. By this conduct, as much, perhaps, as by his political proceedings, he has made nearly the whole literary body hostile to him:—and, singular to state, the most eminent writers of the country—Lamartine, Lamennais, Beranger, Hugo, Janin, Sue, Dumas, and we may, I think, safely add, Thiers—are personally and politically amongst his bitterest adversaries.

Amongst the new works announced is one by the indefatigable Alexandre Dumas, called 'Byron,' in which we are promised the biography, love adventures, journeys, and anecdotic history of the great poet. Like Shakspeare, Byron is an object of the fervent admiration of the French, and especially of French *littérateurs*; but I strongly suspect that the said admiration is more a thing of fashion than of real feeling. Few of them who express it understand English; and what are Shakspeare and Byron turned into French? Shakspeare and Byron, too, are sublime poets; and pray where is the Frenchman in the world who can really appreciate our lofty poetry? Nevertheless, it will be pleasant to see Alexander the Great taking Lord Byron in hand. Transformed into a Frenchman, with French habits, ways of thinking and talking, and the hero of French adventures, (of course Dumas will naturalise him *sans cérémonie*), the noble poet will cut a comical figure, and will, no doubt, be very amusing.

#### VARIETIES.

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The premium on policies issued in the year... 5,399 13 9  
The claims on deceased of lives assured... 83,691 1 9  
The expenses... 5,686 5 0  
The total assets of the Company... 704,010 14 0

The report entered into further details, and finished by stating that the directors felt it unnecessary to dwell further upon the items of the year's account, as the quinquennial valuation to be made in June next was so near.

The report was unanimously adopted, and some routine business having been disposed of, the thanks of the meeting were very cordially voted to the chairman, directors, and officers of the Company, when the meeting separated.

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